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DEBUTS OF NEW ARTISTS ADD TO ZEST OF SUMMER OPERA AT RAVINIA

Unfamiliar Stars Vie with Old Favorites—Pareto, Queena Mario, Danise and Ballester Make First Appearances—New Triumphs for Claire Dux and Alice Gentle—Works Given Include "Traviata," "Bohème," "Pagliacci," "Cavalleria" "Navarraise" and "Manon"—Praise for Orchestra and Chorus

CHICAGO, July 3.—Artists new to Ravinia enhanced the charm and interest of the performances which followed the opening of the new season of summer opera, now moving forward with the smoothness and precision of a faultlessly organized machine. Last week served to bring to light new personalities that are certain to be potent ones—and these newcomers are vying in popularity already with favorites of other years who have been repeating the successes achieved by them in the past. Graziella Pareto, Queena Mario, Giuseppe Danise and Vincente Ballester have been added to the list of those who have made successful debuts. The *Manon* of Claire Dux was a revelation. A similar personal triumph, though not one with the same element of novelty, was achieved by Alice Gentle in "Navarraise."

One of the memorable features of the performances is the fine playing of the Chicago Symphony, which supplies the orchestral part. The chorus of Louis Eckstein's organization also has proved its admirable qualifications and its thorough training. Operas given since "Boris Godounoff" and "Madama Butterfly," which were the first two bills, have been "Traviata," "Bohème," "Pagliacci" (given alone), "Manon" and "Navarraise," the last named coupled with "Cavalleria Rusticana."

Tuesday evening's performance was one of pleasant surprises, when "Traviata" was given with Graziella Pareto, Mario Chamlee, and Giuseppe Danise in the leading rôles.

This was Miss Pareto's first appearance in the vicinity of Chicago. She was a member of the Chicago Opera Association last season, making her first American appearance at the Manhattan Opera House after the company went to New York. Pictorially she is one of the best *Violettas* we have had in years. Her personality and appearance were alluring and she acted the part with fine insight. Her voice, though small, proved even in its range and delicately lovely in its texture, and was used very skillfully.

Mario Chamlee made his reappearance in the rôle of *Alfredo*. Both his singing and acting have greatly improved since last season. His voice has taken on new shades of beauty, and has gained in color, and he is rapidly becoming that excellent combination for the operatic stage—an actor-singer.

Giuseppe Danise sang the part of the



HENRY HADLEY AND WILLY VAN HOOGSTRAATEN

Noted American and Dutch Conductors Who Divide the Leadership of New York's Summer Stadium Concerts. (See Page 21)

elder *Germont*. The anticipations aroused by his success in concert at the Chicago North Shore Music Festival were fully realized by this, his first operatic appearance in this region. Here was a thorough master of *bel canto*, who used his voice as an instrument on which to play, capable of all nuances of expression from the most delicate pianissimo to "the rich-rolling thunder" that is so dear to the baritone heart. A storm of applause followed his singing of "Di Provenza." The Chicago Symphony surpassed itself. Rarely has the waltz music been played with such a voluptuous richness and superb beauty. Gennaro Papi conducted without a score, as is his custom.

The minor rôles were all taken satisfactorily.

Two important debuts, and the first real opportunity for Anna Roselle as *Musetta*, made Wednesday evening's performance of "Bohème" one of unusual interest.

Queena Mario, making her first appearance with the company, disclosed a voice of lovely, tender quality, which she used with fine artistic effect. Her figure was girlish, and her conception of *Mimi* as a wistful grisette made its inevitable appeal to the hearts of her audience.

Vincente Ballester, who made his

[Continued on page 29]

CINCINNATI'S ZOO AGAIN RESOUNDS TO OPERA UNDER CITY'S AUSPICES

Municipal Venture in Unique Surroundings Gets Under Way Auspiciously—"Aïda" Is Opening Bill, Followed by "Romeo and Juliet"—New Stars Introduced and Former Favorites Return—Changes in Arrangements Improve Performances—Praise for Chorus and Orchestra

CINCINNATI, July 3.—Unique among institutions of its kind, the Municipal Zoo Opera has begun its summer season auspiciously with felicitous performances of Verdi's "Aïda" and Gounod's "Romeo and Juliet." The Verdi work was given on the opening night, Sunday, June 25, when the semi-outdoor theater in Zoological Gardens held a capacity audience which waxed more and more enthusiastic as the performance progressed. Apparently every seat was taken and hundreds of standees augmented the throng. "Romeo and Juliet" followed "Aïda" on Monday night, and there were subsequent repetitions of both operas.

Some changes and alterations in the physical arrangements proved of benefit. The open space between the old band stand and the club house was covered over and boxes were placed on the veranda of the latter. The old band stand itself was transformed into a stage and the orchestral players sat in front of this. Scenery, said to have been brought from New York, was set up successfully. About forty musicians, most of them from the Cincinnati Symphony, composed the orchestra, and this, under the leadership of Ralph Lyford, managing director of the Zoo Opera Company, supported the singers admirably. One feature of the summer season that is adding to its educational value is the admission at half-price of music students.

There was much to commend in both the "Aïda" and the "Romeo and Juliet" performances. Each served to introduce to Cincinnati some new artists who were quick to establish themselves with their audiences, and also returned for further public approval singers who are well-known and popular here. In "Aïda" Sunday night, Elizabeth Amsden made her local opera debut and sang the title rôle with much warmth and power and a fine appreciation of its dramatic values. Henrietta Wakefield, an established favorite, sang the part of *Amneris* with like success, both as to vocal beauty and histrionic vividness. Giuseppe Agostini made a first appearance with the Zoo forces as *Radames* and quickly strode in the good graces of his audience, which warmly applauded his fine singing of "Celeste Aïda." Greek Evans, who has grown in artistry and especially in restraint in the use of his splendid baritone voice, was highly effective as *Amonasro*. Italo Picchi sang the part of *The King* sonorously, Natale Cervi

[Continued on page 20]

In This Issue

- | | |
|--|--------|
| Sites Suggested for New York Art Center..... | 2 |
| Federated Clubs Join Hands with Local Managers..... | 5, 6 |
| Cleveland Institute Frowns on Formalism in Teaching..... | 9 |
| Summer Brings Activity in European Centers..... | 10, 11 |

TWO NEW SITES CONSIDERED FOR N. Y. ART CENTER

Berolzheimer Sees Means of Raising \$6,000,000 Through Sale of Metropolitan Opera House and Homes of Art Societies — Additional \$1,000,000 Promised—Otto H. Kahn Said to Sanction Sale — Architect's Plans Show Ample Provision for All Branches of Musical Work

PLANS to bring the New York Peace Memorial Music and Art Center nearer realization were made during the past week. Two new sites have been suggested for consideration should the original proposal involve too great an expense or a too complicated legal situation. One of the new sites is in Central Park, facing the location on Fifty-ninth Street, originally proposed. The other is on Sixth Avenue between Forty-ninth and Fifty-third Streets.

At a special meeting of the Board of Estimate and Apportionment the memorial plan received unanimous support from the board members and the presidents of the five greater New York boroughs.

City Chamberlain Berolzheimer, is pushing the proposal for the Metropolitan Opera Company to sell its site and plant and contribute the proceeds towards the Memorial. He estimates that the sum from that source would approximate \$4,500,000. Another \$1,500,000 could be raised, he says, by the sale of the buildings of the National Academy of Design and the Art Students League. These two organizations have already announced their whole-hearted support of the plan. A third art society, the City Chamberlain adds, has announced its willingness to turn over a \$1,000,000 endowment fund toward the erection of the Memorial. These three contributions would provide \$7,000,000 of the \$15,000,000 to \$20,000,000 required.

Otto H. Kahn, chairman of the board of directors of the Metropolitan Company, Mr. Berolzheimer said, has expressed his approval of the proposed sale, provided it does not meet with opposition from the Metropolitan Realty Company, the holding corporation. In order to gain the full support of the opera directors, Mr. Berolzheimer suggests that legislation be enacted permitting the present boxholders of the Metropolitan to hold boxes in the new opera house.

To Lower Opera Prices

"In consideration of the saving of taxes," said Mr. Berolzheimer, "it is suggested that the opera company will either lower the prices considerably of the low-priced seats in favor of the public, or give a number of special operas of the same high standard after the end of each season for the benefit of the Board of Education and the people in general. Assurance has been given that, at the present time, the Metropolitan Opera Company is not run for profit, but that any surplus from time to time has been used for the production of new operas and for new scenery."

The newly proposed site in Central Park has given rise to both violent opposition and enthusiastic support. Sponsors of the plan point out that the site could be acquired at a minimum of expenditure by the city. In the center of the park lies thirty-seven acres of ground now covered by a reservoir, no longer used by the city, which is under the jurisdiction of the Department of Water Supply, Gas and Electricity. It is proposed that the Water Department turn over this land to the Park Department in exchange for seven acres of ground on Fifty-ninth Street, to be used as a site for the Memorial. On the other hand, the plan is opposed by several newspapers and by the Citizens' Union on the grounds that every acre of park space is required for the out-door recreation of the city's population.

Action on any of the proposed sites will probably be delayed for several

weeks, owing to the press of business on the calendar of the Board of Estimate and Control.

In the meanwhile details of the Memorial, from a plan drawn up tentatively by Arnold W. Brunner, architect, at the request of Mr. Berolzheimer, have been made public. The main structure, housing the opera plant, is to be 200 ft. wide, 380 ft. long and 180 ft. high, and is to provide all the requirements of a first class opera house with ample foyers and approaches. It is separated on either side from the adjoining smaller structures by passages equal in width to a city street. The plan is drawn up with the original site in view and it proposes to connect a terrace in front of the building with Central Park by means of a bridge over Fifty-ninth Street. Other passages will connect the house with the subways in the neighborhood.

Provision for Other Arts

On the west side of the main structure will be a building 350 ft. long and 113 ft. wide, to house paintings and the plastic arts. This building will be 95 ft. high and will have a central court for the exhibition of sculpture as well

CHALIAPINE, REPORTED ILL, LEAVING RUSSIA

Noted Bass Departs for Germany and Entire Family Hopes to Get Permission to Leave

Cable reports from Europe that Feodor Chaliapine was ill with diabetes in Petrograd caused apprehension when received in New York last week, but a later message stating that the Russian bass had so far recovered that he had left Petrograd by boat for Germany served to reassure those who had taken alarm. The reports concerning his illness emanated from Moscow and included a statement from the singer's son that his ailment, while diagnosed as diabetes, was not considered serious. The same reports said that Chaliapine and his entire family (he is said to have twelve children) hope to obtain permission to reside abroad either in Germany or America.

Chaliapine is under contract for a four-months' concert tour in America, beginning Nov. 5, when he is scheduled to sing in New York, and has also been re-engaged for a number of appearances at the Metropolitan Opera House, where his powerful performances of the title rôle in "Boris Godounoff" were the sensation of last season. So far as has been revealed, no new operas are to be undertaken for him next season.

AMERICANS SENDING AID TO MUSICIANS IN RUSSIA

Food and Materials Distributed to Needy Artists Through Moscow Committee

The Society for the Relief of Musicians in Russia announced this week that it had actively begun its work of distributing help to fellow-artists abroad. A committee of professors from the Moscow Conservatory, including among others Schorr and Goldenweiser, has been organized to superintend the relief work in Russia, and already many musicians from Moscow, Petrograd, Kharkov, Ekaterinoslav and Odessa, have received help in food and in materials for carrying on their work.

The present aim of the society is to send food in bulk to conservatories, orchestras, musical unions and other musical organizations, to be distributed among the members and students, whose want, according to reports received by the heads of the Society, is incalculable. Frantic appeals have been received from musicians in Russia for materials for their work. Already paper, pencils, ink erasers, reeds, violin strings and resin have been sent, part of the supply having been contributed by G. Schirmer and by Carl Fischer.

Appeals continue to pour in upon the society and through its chairman, Michel Bernstein, American musicians and others have been requested to lend their aid to the work. The honorary president of the society is Leopold Auer, and the honorary vice-presidents are Ossip Gabrilowitsch, Leopold Godowsky, Josef Hofmann, Sergei Rachmaninoff and Efrem Zimbalist. Contributions may be sent to the society at 251 West 112th Street, New York City.

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as several galleries and exhibition rooms for paintings and the National Academy Association shows. It will also provide quarters for the ten principal art societies of New York, many of which are of a national character.

The building on the east side of the main structure will be of the same size as that on the west side and will contain an auditorium for concerts, approximately the size of Carnegie Hall. It will also provide two smaller concert halls for chamber music, a municipal theater, music library and rooms for study. It is designed to provide ample quarters for a "band school," the Guillemant Organ School, the Music Week Committee, the Juilliard Music Foundation, the American Orchestral Society, the New York Symphony, the New York Philharmonic and other musical organizations of a civic character.

Mr. Brunner's preliminary sketch was made in accordance with the requirements outlined by Mr. Berolzheimer and the final design, to be chosen from plans submitted in open competition, must include similar provisions for the housing of all the activities and organizations listed.

McMILLEN TO BE MANAGER OF ST. LOUIS SYMPHONY

Former Business Head of National Symphony Appointed to Succeed Arthur Gaines

Sam E. McMillen has been appointed manager of the St. Louis Symphony to succeed Arthur Gaines, who resigned two weeks ago to become manager of the New York Musical Society. Mr. McMillen accepted the post after a conference held in New York with Rudolph Ganz, conductor, and George B. Markham, vice-president of the St. Louis Organization, the day before Mr. Ganz sailed for Europe. Mr. McMillen left at once for St. Louis to take up his duties.

The new manager has experience as a symphony and concert manager covering many years. Until a few years ago he managed the tours of his brother, Francis McMillen, violinist, and more recently he was manager of the National Symphony in New York. He was also connected for some time with the International Concert Direction and with the Brunswick-Balke-Collender Company.

The St. Louis Symphony, Mr. Ganz said, has before it the busiest season of its career, with an unusually large number of out-of-town engagements. No successor has been appointed to fill the place of Assistant-Manager Davie, who resigned a few days after Mr. Gaines. It is possible, Mr. Ganz said, that the post will not be filled until next season.

Pavlova Forwards Food to Dancers in Moscow

More than 300 dancers of the Moscow ballet benefited by the shipment of food which Anna Pavlova recently sent to the Russian capital, according to a New York Times dispatch. The distribution took place at the famous Hermitage restaurant, once the haunt of the city's gilded youth, and dancers stood in a queue for several hours before all of the food was given out. Geltzer, the most famous dancer in Moscow, stood in line with the others, clad in a cotton dress and rough sandals. Each applicant received about fifty pounds of food, including flour, rice, tea, lard and condensed milk.

Nina Morgana Loses Suit Against Chicago Opera

Judgment for \$119 in costs was entered against Nina Morgana on June 27, as a result of her suit against the Chicago Opera Association, Inc., for \$10,000, charging that the organization had used photographs of her in advertising its New York season after the expiration of her contract in 1920. Justice McCook in the New York State Supreme Court held that the association was entitled to use Miss Morgana's picture during the period in which it held the option of renewing her contract and that the singer had not been damaged by the use of her likeness.

Americans Pay Puccini \$120,000 for Jazz Rights of "Tosca"

Giacomo Puccini, the composer, has just completed a deal with an American music firm to permit them to "jazz" the music of "Tosca," according to a dispatch to the New York Herald. The American company, which is unnamed, is said to have paid \$120,000 for this privilege.

NEW HOME FOR ART IN SAN FRANCISCO

**Jessica Colbert and Sam Hume
to Remodel Savoy Theater
as Music Center**

By Charles Quitzow

SAN FRANCISCO, July 1.—A new home for the production of musical and theatrical events in this city is being established by Jessica Colbert, concert and theatrical manager, and Samuel Hume, director of the Greek Theater of the University of California. Mrs. Colbert and Mr. Hume plan to make this a center for the presentation of the best in music and drama, and have taken over the old Savoy Theater, now called the Plaza, which is being remodeled and decorated for the purpose.

The undertaking is being backed by many influential and prominent San Franciscans and its success is practically assured. Mrs. Colbert has already laid out plans for the musical season, and a number of leading attractions will be presented.

To complete bookings for the season, Mrs. Colbert is leaving shortly for New York, where she will confer with Eastern managers.

Following an appearance at the Berkshire Festival, the Chamber Music Society of San Francisco is planning to give several concerts in New York. The Eastern management will be in the hands of Arthur Judson.

Commencement exercises were held in the Arrolaga Musical College on June 22. A musical program was presented by the following graduates: Bessie Lau, George Liddle, Elsie Moltzen, Flora Landon, Constance Power, Josephine Nodbonne, Georgia Lindberg, Mrs. W. O. Patch, Maria Radaelli, Gertrude Meyers, J. W. Person and Julio Valdes.

TIDE OF ARTISTS SETS IN

**Arrivals Exceed Departures in Number
For First Time Since May**

For the first time in many weeks the number of artists returning from Europe exceeded the number of those sailing abroad. Among the arrivals were Walter Damrosch, conductor of the New York Symphony, and Mrs. Damrosch, who returned on the Majestic from a tour of several weeks in France and Italy. On the Latvia, Alexei Archangelsky, Russian composer, arrived for an indefinite stay in this country. The Majestic also brought Ruth St. Denis and Ted Shawn, dancers, with their company, who returned from London, where they recently gave a season of dancing. Muk de Jari, Jugo-Slav tenor, was a passenger on the Saxonia, coming from England, where he has been singing in light opera. Fernando Villa, tenor, was a passenger on the Dante Alighieri, arriving from Italy. George Blumenthal, manager, returned from Germany.

The week's sailing list included Edgar Stillman Kelly, composer, who will spend the summer touring Europe, and Anna Case, soprano, who will spend three months abroad. Mr. Kelly sailed on the Mauretania and Miss Case was a passenger on the France. Among those aboard the Homeric were Dr. Miles Farrow, organist of the Church of St. John the Divine, and Beatrice Wanger, dancer. Alberto Jonas, teacher of piano, and Mrs. Jonas sailed on the Ryndam. They will tour France, Holland, Belgium, Germany and the Scandinavian countries, and return in September. Peggy Wood, soprano, sailed for the south of France on the President Roosevelt to study during the summer months with Emma Calvé at her chateau in Provence. On the Celtic sailed Samuel Insull, president of the Chicago Civic Opera Association. Eva Gauthier, soprano, also sailed for Europe recently.

Stransky Conducts "Meistersinger" in Budapest

Josef Stransky, conductor of the New York Philharmonic, was given a sensational ovation when he conducted a performance of "Meistersinger" at the Budapest Opera recently. As symphonic conductor Mr. Stransky also made appearances in several cities, including Baden-Baden, where his conducting of the Beethoven "Eroica" Symphony was enthusiastically reviewed.

SELECT SIX ARTISTS IN STADIUM HEARING

Two Women and Four Men Will Appear—Plan Per- manent Committee

Two women and four men were announced as winners in the New York Stadium Concerts auditions for established artists, the finals of which were held on June 28 and 29 at Carnegie Hall. Those chosen were William Simmons, New York tenor; Louis Dornay, Dutch tenor who since last December has made his home in New York; May Korb, soprano of Newark; Helen Jeffrey, violinist of Albany, and Frank Sheridan and Harry Kaufman, pianists, both of New York.

According to the committee no unknown artist in any branch proved worthy of appearing with the Philharmonic orchestra at the Stadium.

The Stadium Auditions Committee, of which Mrs. William Cowen is chairman, will probably become a permanent organization, and will begin to function as such in the fall, with offices in New York. The auditions for next season at the Stadium will begin soon after Christmas, and music clubs, motion theaters, etc., throughout the country will co-operate to give opportunities to worthy young American talent. It is announced that many requests have already come to the committee from managers, musical organizations and motion picture houses throughout the country to recommend promising young artists for appearances. Many managers attended the auditions and it is thought that opportunities for promising artists will result.

The judges of the contest were Mrs. Cowen, Henry Hadley, Inez Barbour, Mrs. Ned Kaufman, Mrs. Sigmund Adler, Mrs. Julian Edwards, Estelle Liebling, Miss Landseer-MacKenzie, Mischa Levitzki, Mme. Helen Stanley, W. H. Humiston, Mrs. Parks Brownrigg, Raoul Vidas, Mishel Piastro, Mrs. Louis Smith, Francis Young and Mrs. Wallace Robison.

German Opera Company to Present Novelty Here

George Blumenthal, theatrical manager, confirmed on his recent arrival in this country the report published in MUSICAL AMERICA to the effect that the company from the German Opera House in Berlin will tour the United States in repertoire next season. The company, Mr. Blumenthal said, would present one novelty, "Das Hofkonzert," an opera by Paul Scheinplug, which had its world premiere in Berlin during the past season. The book is by Heinrich Ilgenstein and the opera resembles in type the "Rosenkavalier" of Richard Strauss.

Gigli Given Reception on Return to His Native Town

Beniamino Gigli, tenor of the Metropolitan, on his recent arrival at his birthplace, the town of Recanati, in the province of Marche, Italy, was welcomed by a committee of the leading citizens, headed by the Mayor. A festival had been prepared to mark the reception to the noted fellow-townsmen. The singer later left for Casamicciola, where he will rest and take the mineral waters. He is said to have completely recovered from his recent attack of rheumatism.

"Salome" for Metropolitan Next Season, Is Vienna Report

FOLLOWING the visit of Otto H. Kahn and Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, to Vienna, where they attended a special performance of "Salome" with Marie Jeritza in the title rôle, the Vienna *Neue Freie Presse* announces that the Strauss opera, with Jeritza, will be one of the first revivals of the coming season at the Metropolitan. Jeritza, who was singing in Budapest, and Richard Strauss, who had gone away for his summer holiday, returned for the single performance.

"When Music, Heavenly Maid, Was Young"



Upper Photo by R. Haas, Jr.

The San Francisco Quartet, an Ensemble Especially Organized for One Performance Before the Camera. The Junior Four Sang to Such Effect That Natalia Wolfe Was Moved to Make a Record of Their Enthusiastic Unity in Song. Following the Lines of the Photograph—the Work of Mr. Haas of the San Francisco "Examiner" Staff—She Produced the Bas-Relief Depicted Above. "Music Hath Charms to Soothe the Savage Breast" Is the Title She Has Chosen for the Delightful Study of Child Life

Lower Photo © by Natalia Wolfe

SAN FRANCISCO, June 24.—Reproduced during the celebration of the last Music Week here, the above photograph by Mr. Haas, of the "Examiner" staff, created no little attention. Natalia Wolfe, well known sculptress of this city, who has done much notable work, was among those who hailed the picture as a delightful study of child life. She immediately began to shape her clay to the lines of the photograph. The very admirable result is here illustrated. "I

was charmed when I first saw it," says Miss Wolfe, referring to the camera study, "and I have tried to maintain the spirit of the children which it carried." With a clever manipulation of her medium, she has brought out the earnestness of young life giving lung power without stint to the production of tones, which, to judge from the picture, must have been unusual, if not alarming. The slight intensification of expression in the bas-relief gives just the necessary inner

feeling to the members of the group individually. It was indeed an inspiration that led Mr. Haas to assemble this very junior quartet, and he was fortunate in securing such enthusiastic subjects. There is an air of gravity and painstaking effort in the countenances of all four that adds to the effect of the quaint ensemble. The tenor—or is it a soprano?—on the left is evidently negotiating a difficult phrase. The lady next in line rests in contemplative fashion, and for action, witness the basso profundo on the right.

Pacific Coast Wants Best in Music, Say Managers

Task of Bringing Cultural Influences to Western Centers Presents Formidable Difficulties—

L. E. Behymer and Selby C. Oppenheimer Tell of Growth in Musical Activity of Coast States—Pleasing Both Artist and Public Is Formula for Success in Calling of the Local Impresario

THE rôle played by the local manager in the promotion of musical activity in the United States has not, perhaps, been sufficiently appreciated. The vastness of the territory extending between two oceans makes it imperative that the resources of the East, the common point of cultural entry, and the Far West, with its receptivity and means, shall be in some manner linked. The manager becomes the spokesman for his clients' desires, and formulates the invitation that serves to bring the noted artist before his audience.

Some of the satisfactions and risks that fall to the lot of the Far-Western manager were recently described by L. E. Behymer, the veteran Pacific Coast manager, who has done notable work in developing the long-latent musical consciousness of the West. The states of California, Nevada and Arizona have responded eagerly to the musical campaigns inaugurated by this manager, who, with Selby C. Oppenheimer, a colleague, is now on an annual business visit to New York.

"The West wants the best in music, and is willing to pay for it," said Mr. Behymer. "This great demand has largely risen within the last ten years. I have been engaged for more than thirty-five years in the concert business in the West, and know that in the last decade more concert series have been given than in the previous thirty years. This has been co-incidental with the education of the people in discrimination, which has become qualitative instead of quantitative. Why, at one time, ten jubilee singers were considered of more value than the finest individual artist!"

"The work in our schools—and in Los Angeles alone there are 119 school orchestras—and of our two symphonic organizations, the San Francisco Symphony, under Hertz, and the Los Angeles Philharmonic, under Rothwell, has helped to a great degree. Public-spirited benefactors like W. A. Clark, Jr., are surely rare. He declared his willingness to assume a deficit of a million dollars in five annual installments to found the Los Angeles orchestra, which has since done such excellent work.

"Our greatest trials have involved the distance between the East and our own concert-loving public. In order to make up for the unprofitable journey, in which several days were lost to the artist, we have even been willing, in cases, to overload our territory with engagements.

"If we have succeeded in bringing the West to the fore musically, it has been the result of hard work. We have met our public socially, and consulted its wants, artistically and commercially. We have tried to make our plans so as to

be helpful to others, rather than merely for our own profit. I believe that the successful manager's creed involves duty to the community and the country.

"Finally, we have tried to make the visits pleasant for the artists themselves. All accommodations are arranged before their arrival; dressing-rooms are con-

genial, and 'conducted' tours about the vicinity are arranged. We have learned that in the proportion that irritation is spared the artist, the concert will gain in excellence. Our object is to please the man in the audience. The result provides the definition of a manager's success."

Managers and Clubs Co-operate in Promoting Music in the Far West

THE creation of new musical organizations is an important service which the manager in many instances helps to accomplish. Like his business colleague, Selby C. Oppenheimer also had some pertinent observations to make concerning music on the Pacific Coast, when he arrived in New York last week. He declares that the growth in the numbers of concert series has been correlated with the increase in musical clubs and other bodies. Particularly has California in recent years come to the fore musically, so that to-day communities of 5000 or more inhabitants in almost every instance support a notable series of events annually.

This public has not created itself, but has rather accomplished its artistic salvation in co-operation with the manager, Mr. Oppenheimer indicates. The latter has aided it in the foundation of active musical associations designed to sponsor concert-giving. He has assumed a financial risk in order to encourage such activity. The result has been a steady increase of local cultural advancement. The greatest artists who now visit or make their home in America are heard on the Pacific Coast. They find willing audiences, moreover, and a keen appreciation.

"This goes to prove a contention of mine," says Mr. Oppenheimer, "which is that music in some form is a necessity to everybody. It is equally true that persons relish the best music if its performance is made a popular form of cultural activity. In the Far West there is a dearth of the best theatrical enter-

tainment, as most companies are reduced to minimize travel expense. The visits of notable musical artists are consequently welcomed.

"Most of our work has been accomplished in co-operation with musical clubs. These, of course, are a foremost factor in fostering concert-giving everywhere. In cases where no club or musical association exists, the manager is privileged to help in its organization. A number of persons interested in the art-growth of the community are enlisted to work for the guaranty of a notable concert or series of concerts. The first venture is the most critical. If it ends in financial disaster, further ventures will naturally be discouraged.

"It devolves upon those who are interested in their community's welfare to support the venture in the degree they are able. The manager is usually very willing to assume a certain amount of risk. The artist's fee must, of course, be paid, but beyond that he is willing to sacrifice a portion of his own emolument if the venture can be put through successfully. The reason is plain: a first success makes certain an increasing enthusiasm for music. The manager has his reward in having added a new 'active' community to musical America. The city gains a great civic asset, for the club or association is made permanent, and usually bears the name of the city."

A season of greater activity than any before is predicted by Mr. Oppenheimer, on the basis of early engagements of artists. The booking of artists has been virtually concluded locally, the manager asserts, and the West will enjoy an unparalleled feast of music.

MU PHI EPSILON HOLDS CONVENTION

Plan Scholarship and Student Home at Biennial Meeting in St. Louis

By Herbert W. Cost

ST. LOUIS, July 1.—The establishment of a scholarship fund and the formulation of plans for founding a student home in New York City, and possibly one in Paris, were the chief results of the seventeenth biennial convention of the Mu Phi Epsilon Sorority, held at the Claridge Hotel, June 19-24. The sorority is an honorary musical organization, national in scope with thirty-four active chapters and nine alumnae clubs scattered from coast to coast. Entrance qualifications are strict, a high standard of efficiency and education being necessary before a candidate can be eligible for a chapter vote.

The scholarship fund voted upon provides that \$500 be awarded for five years to any member of any of the chapters who is so deemed worthy by the president of the chapter and the Supreme Musical Advisor. After the five years \$500 can be borrowed, to be repaid at the rate of \$100 a year with a nominal interest charge.

It was definitely decided to establish a sorority home in New York City where members studying music may live at a minimum cost. It is also a prospect that a similar home may be founded in Paris where a number of members are now studying.

During the business sessions, which

were held daily, interspersed by musical programs, it was decided that no new chapters would be established except in universities which award the degree of Bachelor of Music. It was also determined that in order for conservatories to obtain a charter at least fifty per cent of the instructors must have college degrees and the director of the school must have more than a local reputation. Four new chapters were admitted, including the University of Wisconsin, University of Southern California, Kansas State Agricultural College and the American Conservatory of Music in Chicago, which gives Chicago its fifth chapter in the sorority.

New officers elected for the coming two years included Persis Heaton of Indianola, Iowa, president; Lilyan Braden of Appleton, Wis., vice-president; Lucile Eilers of Cincinnati, secretary; Mary Whitson of Gainesville, Ga., treasurer; Mrs. Della Green of Des Moines, historian; Mrs. Gail Martin Haake, Evanson, musical advisor, and Mrs. Ora Bethune Johnson, St. Louis, alumnae officer.

Another feature of the meetings was the presentation at the banquet of Friday night of a silver loving cup to Mrs. Ford of Iota Chapter, Chicago Musical College, for her prize composition, a violin and piano number, which was selected from about twenty-five submitted. The judges were Felix Borowski, Arthur Foote and Dr. Landsbury-Beck, dean of the University of Oregon. Pearl Barker of Mu Iota Chapter, Columbia School of Music, was the prize winner for the best sorority song.

Social events of the convention included a reception and musical program

at Hotel Claridge on Monday evening, when Princess Tsianina sang arias from "Shanewis"; Dorothy Gaynor Blake gave two groups of original piano compositions and Louise Kroege, mezzo soprano, sang a varied group of songs. The following evening eighteen delegates from as many chapters gave a program at the Delmar Avenue Baptist Church. The Alumnae Club gave a garden party on June 21 and a dinner at Sunset Hill Country Club, followed by a visit to the Municipal Opera, was the program for Thursday night. The banquet on Friday evening completed the events.

It was voted to hold the next convention, which takes place in 1924, in Minneapolis.

CONCERTS SPARED BY RAINIEST JUNE

Goldman Programs Escape Showers—Alveda Lofgren Is Soloist

Though June set a new record for rainfall in New York, the Goldman Band completed its third week of concerts on the Green at Columbia University without once having been forced to retire to the Gymnasium to escape a downpour. Showers came at all other hours of the day and night except those preempted to music at the University, and the summer throngs listened in full content and security to the programs conducted by Edwin Franko Goldman.

One of the outstanding programs of the series, so far, was that of Friday night, when three Schubert numbers were presented, including the immortal B Minor ("Unfinished") Symphony, and when a new soprano, Alveda Lofgren, made her debut. Miss Lofgren sang with assurance and an amplitude of voice Bizet's "Agnus Dei" and an encore in popular vein, the former, it should be said, with much more finesse and style than the latter.

The "Unfinished" Symphony was very well played, indeed, for a brass and woodwind ensemble without strings (save a brace of double-basses), and so were the same composer's "Marche Militaire" and "Rosamunde" Overture. Other numbers were "Masaniello" Overture of Auber, an arrangement of Rimsky-Korsakoff's "Song of India" from "Sadko," and a transcription called "Old Folks at Home and in Foreign Lands," by Charles J. Roberts, presenting the familiar air with the harmonic and rhythmic peculiarities of half a dozen European countries. There were the usual Goldman encores.

Ernest S. Williams, cornetist, was the soloist Monday and Wednesday evenings. On the first program of the week he was heard in an arrangement of "Cujus Animam" from Rossini's "Stabat Mater," and the band played with excellent effect the Andante from Haydn's "Surprise" Symphony; the Tchaikovsky "Nutteracker" Suite, and numbers by Gounod, Gomez, Bizet and German. On Wednesday Mr. Williams played an excerpt from Saint-Saëns' "Samson et Dalila." The organization gave, in addition to Mr. Goldman's "Columbia," "On the Green" and "Sagamore," Weber's "Oberon" Overture, excerpts from "Meistersinger," two Indian Dances by Skilton and other numbers. Encores were frequent.

To Change Mood of Armenian Music

Native teachers in charge of educational work in the orphanages of the Armenian Soviet Republic are laboring to change the Armenian folk-song from its present melancholy and submissive character into something more joyful, according to a dispatch in the New York Herald. Work is progressing under the leadership of L. Ray Ogden of Oakland, Cal., superintendent of the American Industrial School, where 2000 Armenians are enrolled. It is planned to replace much of the existing national music with the ancient songs of the shepherds and farmers, which have been almost forgotten.

Rockefeller, Jr., Gives \$200,000 to American Academy at Rome

An endowment of \$200,000 has been given to the American Academy in Rome by John D. Rockefeller, Jr. The gift will enable the Academy to continue the work made possible by an allowance from the Rockefeller Foundation, which expires next year.

German Composers May Lose American Copyrights

WASHINGTON, July 1.—The Copyright Bureau of the Library of Congress reports that upward of 5000 German composers and authors may lose their copyrights. Prior to the expiry time of copyright guarantees each paid a fee of one dollar, which then amounted to six marks. Since the restoration of guarantees it has become necessary for each composer and author to pay 345 marks, the present equivalent of one dollar in American money, and many of the German composers and authors are unable to raise the amount required at this time. It is stated here that efforts are being made, through the intercession of Dr. George Cartzke, a former member of Yale University faculty, and Dr. Karl Bertling of the American Institute in Berlin, to secure an extension of time in which the American rights of the composers and authors may be protected.

ALFRED T. MARKS.

1300 Federation Clubs May Join with Concert Managers

Alliance of Mrs. Lyons' Organization with Local Impresarios Is Projected at St. Louis Convention — Harmonious Meeting in Middle West Marks New Era in History of Concert-Givers' Body — Elizabeth Cueny Chosen New President — Official Vote of Thanks Accorded to Milton Weil of "Musical America" as "Father" of the Nationwide Association

By HERBERT W. COST

SAINT LOUIS, July 1.—The formulation of plans to bring about close unity between the concert managers throughout the country and the National Federation of Music Clubs, was the most important result of the annual convention of the National Concert Managers' Association which was held in the Statler Hotel, June 25-27. The convention created a record in business transacted and in attendance, delegates being present from all sections of the country.

To further the co-operation between the two national associations a committee of managers was created to meet with a committee from the musical clubs on Nov. 14, in Philadelphia, to perfect a working agreement for the unification of interests, and for defining plans whereby the undeveloped musical territory of the country may be reached and cultivated through the combined efforts of the organizations. Through their president, Mrs. John F. Lyons, who was admitted to membership in the National Concert Managers' Association, and who was present at the meeting, the federated music clubs pledged unlimited support of the undertaking.

The convention opened its meeting on Sunday afternoon when the retiring Board of Directors met to outline the plan of the convention. Following the meeting all the delegates, their wives and guests were taken on an automobile trip, when supper was served at Mission Inn. The entire company then attended the Municipal Theater in Forest Park to hear the final performance of "Sari," with a cast including Elsa Thiede, Arthur Geary, James Stevens and others.

Open Business Sessions

Earnest business commenced the following morning when the meeting was called to order by President Walter Fritschy of Kansas City. Several amendments of the by-laws were voted upon, the principal one being the admittance to managership in the manager's organization of a member of a musical club in any territory not served by a concert manager. Under this by-law, Mrs. Lyons was immediately chosen a member.

Immediately following this, a resolution was passed that the secretary prepare and send out copies of petitions to all managers and clubs throughout the United States asking Congress to repeal the act fixing a tax on concert tickets. These petitions will also be sent out for use at concert halls and as it is planned to have the regular semi-annual meeting in Washington, D. C., in December, it is hoped at that time to present the matter to the various Congressmen, as Congress will then be in session.

The resolution concerning the Federation of Music Clubs occupied the afternoon session, when a general discussion on development of territory also took place. In this discussion illuminating talks were given by L. E. Behymer of Los Angeles, Bradford Mills of Toledo, W. A. Fritschy of Kansas City, Robert Boice Carson of Tulsa and others. Margaret Rice of Milwaukee then described the formation of a combination of local concert managers in Wisconsin for the purpose of better working conditions.

On Monday evening the delegates at-



Photos (Left to Right) by Gerhard Sisters; © Ferdinand de Guelde, Chicago; Murillo, and Stein
Officers Elected for the Coming Year at the Annual Convention of the National Concert Managers' Association in St. Louis: Left to Right, Elizabeth Cueny, President; Selby C. Oppenheimer, Vice-President; L. E. Behymer, Honorary President, and Margaret Rice, Secretary-Treasurer

tended various of the city's attractions, some witnessing the rehearsal of the Municipal Opera Company's "Yeoman of the Guards."

Elect Officers

Tuesday forenoon was given over to the election of officers. L. E. Behymer was made honorary president. Elizabeth Cueny of this city, who has been secretary and treasurer of the organization and one of the most active workers since its inception, was elected president; Selby C. Oppenheimer of San Francisco was elected vice-president and Margaret Rice of Milwaukee was made secretary-treasurer. After the installation of the new officers a new board of directors was chosen including Walter Fritschy of Kansas City; Mrs. Adella

Prentiss Hughes of Cleveland; Mrs. Edna Saunders of Houston, Tex.; Lois Steers of Portland, Ore. The board immediately laid plans for the semi-annual meeting in December.

Before the final business meeting closed, a vote of thanks was accorded to Milton Weil of MUSICAL AMERICA, for carrying out the idea of the formation of the National Concert Managers' Association and for making possible the foundation of the association by inviting the various managers from all over the country to participate at the first meeting. The association also gave thanks to Miss Cueny for her music work in St. Louis and for her efficiency in arranging the plans for the convention.

In the evening the managers held their banquet on the Statler Hotel roof,

at which Miss Cueny presided, and where a number of local guests were present. Some admirable toasts were responded to by Mr. Behymer on "Vicissitudes and Joys of a Concert Manager"; Mrs. Hughes of Cleveland, on "Selling an Orchestra to a Community"; and Mrs. Lyons on "Relationship between Clubs and Managers." Several impromptu toasts were also given and the spirit of friendship and co-operation was felt throughout. Among the guests at the convention were Roger DeBruyn, Ralph MacFayden, Alma Voedisch, S. E. McMillan, Milton Diamond, and Max Rabinoff. Ona B. Talbot of Indianapolis was one of the new members admitted during the convention and she took active part in the discussion throughout the sessions.

"Audience = Makers"

Some Observations and Interpretations of the Convention at St. Louis

By ALFRED HUMAN

St. Louis, July 1, 1922

AUDIENCE-MAKER—here is submitted a richer and more expressive word as a substitute for the frigid title: Local Concert Manager. Without audiences there could be no concerts; without concerts there could be no—complete the circle yourself. The local Audience-Maker, then, is a highly important personality. We can understand him when we overhear him remark with pardonable pride: "Yes, I had a great house; I drew 4800," as if it were distinctly a personal achievement, which it is, largely. What counts the art of the Flonzaleys or Kreisler if empty chairs gape at the artist? Having thus firmly established the importance of the local concert-manager let us proceed.

These local impresarios, at least a third of the membership, sixty-three representative members of the clan, known as the National Concert Managers' Association (a long, formidable title, to be sure!) have been taking counsel together in this picturesque city on the Mississippi during the past three days. These hours have seen our audience-makers in an exciting swirl of meetings, debates, executive sessions, dashes to the remarkable municipal open-air theater (where St. Louisans, like Druids sit under ancient oaks, to worship Gilbert and Sullivan, Herbert, Balfe and other masters of airy operetta) not to mention a fugitive incursion or two to the nearby Ozarks. Out of these scenes of joyous but tumultuous industry emerge many definite accomplishments.

Miss Cueny's Election

First, the ascendancy of woman to the place of highest power in the organization. The elevation of Elizabeth Cueny of St. Louis to the presidency after the administrations of Bradford Mills who performed valorous feats of pioneering as the first head, four years ago, and Walter A. Fritschy, the retiring president after a highly constructive and effective year, means that the membership recognizes the invaluable services of this young manager who has been secretary since the inception.

As the majority of local concert managers are of the feminine persuasion Miss Cueny's elevation is logical recognition of woman's place as a professional purveyor of music. This concert-giving business calls for a curious admixture of musical acumen, tact, sound judgment and executive astuteness, so it is not surprising that many of the practitioners are recruited from the musical ranks of the so-called gentler sex. Scratch a manager and you often find a musician; excellent musicians too. Never try to tell a local manager, or a New York manager (we will explain the difference briefly, in just a moment) that artists are poor business folks—they can relate many canny tales of the fingered and throated tribe. We promised an explanation:

A Definition

The New York manager, we take pains to tell you, is a distinct person from the local, that is, the national manager. The New York manager first captures the artist, then "sells" him to the local manager; in short, the New Yorkers are the sellers, the local managers are the buyers.

The selling forces, by the way, have their own organization (the New York Music Managers' Association), which, like the National Concert Managers' Association, was originated and fostered by Milton Weil of MUSICAL AMERICA. It was a gracious and unique piece of legislation on the part of the local managers this week, to vote thanks to Mr. Weil and MUSICAL AMERICA, inviting the father of the managerial co-operation movement to speak at the next session. To return to our convention:

The monumental achievement of the meeting was the admission to membership of Mrs. John F. Lyons, of Fort Worth, Tex., president of the National Federation of Music Clubs. There has been much conflict and misunderstanding between the New York manager, the local concert impresario and the local clubs engaging artists, simply because of the vast complexities of the business, the highly competitive basis and the speculative universities. The New York and the local managers associations are

getting to know each better through their respective organizations which have a special conference committee. Up to now some of the local clubs, often quite naive in the matter of engaging artists for their courses, have been buying as a lonely unit, without any friendly guidance. Too frequently the local club has regarded the local manager as a mere commercially-minded person whose crime consisted of making concerts profitable.

Mrs. Lyons's mediation plans will correct this situation. When the details are worked out 1300 clubs, units of the Federation, with the moral and buying power that the 200,000 members of the Federation represent, will engage artists in co-operation with the professional local manager; instead of competing these interests will unite to serve better their musical communities. Doubtless, this means a readjustment of values, a more systematic development of our national musical resources.

Mrs. Lyons: A Personality

Mrs. Lyons is that unique personality, a woman who is at once forceful and commanding, yet sympathetic and charming. Mrs. Lyons deserves a long article to herself; in this limited space we can only say that she captured the concert managers' organization, lock, stock and barrel.

As the details of the convention have been recorded elsewhere by our St. Louis representative, Herbert W. Cost, we will dwell only on a few other of the salient points.

The Radio Problem Unsolved

An interesting digression arose on Tuesday morning when the radio question came before the members in an impromptu discussion. Some of the speakers were the retiring president, Mr. Fritschy, Ona B. Talbot, Mrs. Adella Prentiss Hughes, Selby C. Oppenheimer, George F. Ogden and H. Haage. It was the prevailing opinion that the radio concert in its present form cannot prove seriously detrimental to the professional concert manager by limiting the size of audiences. It was conceded, however, that the present contract clause which prevents artists from participating in wireless progress, might bring up a unique problem. "Suppose," asked some of the managers, "the artist is obliged to refuse to appear on the radio programs broadcasted by certain large newspapers—will this refusal result in curtailed publicity in the columns of these

[Continued on page 6]

The Manager's Convention

[Continued from page 5]

papers?" The managers expressed a devout faith in the spirit of these papers, but officially the question remains unsolved.

Mrs. Kate Wilson-Greene of Washington, D. C., doubtless one of the most successful managers of the country, made a valuable suggestion which may be adopted a little later. Mrs. Greene urged the managers to meet in the National Capital in the fall to take up the admissions tax matter with the legislators. It is now certain that the Association will conduct a vigorous campaign against the unfair taxation which certain law-makers deemed necessary to place on symphony concerts, chamber music, opera and recitals.

The Coast Is Conspicuous

Three members from the Pacific Coast attended the St. Louis convention. L. E. Behymer the redoubtable of Los Angeles and the West in general, Selby C. Oppenheimer of San Francisco, Mr. Behymer's vigorous young associate, and Miss Lois Steers who has been prominent in Portland's concert-giving for years. Each of this Western managerial triptych left St. Louis with a high office, as recorded last week in these pages—what more could be said for the music-making prowess of the Pacific Coasters?

In Justice to St. Louis

St. Louis is supposed to be a hot city, a tropical paradise of sizzling pavement and steam-room Farenheit. Unquestionably, rival cities spread these calumnies; in fact, a municipal magazine handed to us in the friendly Statler assures us that this caloric myth is pure slander. We nail the lie and hasten to assure you that the weather was very reasonable in St. Louis during the convention. Incidentally, we expect the St. Louis Chamber of Commerce and the municipality to crown us with laurel for this heroic defense.

Many American Musicians Visit Berlin

Many American musicians have recently arrived in Berlin, according to a dispatch to the New York *Herald*, for the purpose of hearing the German musical productions. Frederick Stock, conductor of the Chicago Symphony, Walter Henry Rothwell, leader of the Los Angeles Philharmonic; David Mannes and Mrs. Mannes of New York, and Emil Heermann of the Cincinnati Orchestra are among those in the German capital.

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Do Spirits "Listen In" at Recitals?

New York Artist Produces "Automatic Drawings" When Moved by a Discourse of Strains, Sweet or Otherwise—Scriabine in the Psychic Line—A Cradle Rhythm and the Result



Three "Automatic Drawings" by Mrs. Mary B. Sawtelle, Credited to Spirit Influence Evoked by the Playing of Katherine Ruth Heyman, Pianist—The Upper Left Picture Is an Interpretation of a Scriabine Scherzo and a Drawing Admirably Expressive of Much of the Great Russian's Music. Chopin Is Responsible for the Cradle-Rocking Episode, and the Timorous Maid in the Lower Study Flies Bashfully from the Fantastic Butterflies That Flutter to the Phrases of a Ravel Toccata

THE interpretation of music by pencil sketch and charcoal drawing, although the "medium" is tone-deaf, is the feat attributed to Mrs. Mary B. Sawtelle of New York. Mrs. Sawtelle, whose pic-

AN OPPORTUNITY

A responsible business man residing in Erie for some years and who has taken considerable interest in the musical life of that city writes that he feels assured there is an opening there for a high class vocal teacher. Erie is a city of over 100,000. Naturally, there are already some vocal teachers there, but it seems there is room for one more.

Our correspondent desires to get in touch with a young man between thirty and forty years of age who has had several years of study, possibly been assistant teacher in one of the big studios in New York, such as Saenger, Witherspoon, Percy Rector Stephens and others, a man who has the thorough foundation of voice production and can teach a pupil to sing naturally, easily, place and develop the tones properly, a dependable, upright and high principled man. If such a man could be located and would come to Erie, it is believed that he would have no trouble in working up a good sized class of at least fifty pupils in no time.

There will be an opening for a choir director in one of the large Protestant churches. The position pays \$1,200 a year. It is said that the teacher would have to keep his prices between two and three dollars a lesson. With fifty pupils that it is believed he could secure at this rate and with the church position it would mean an annual income of about six thousand dollars a year. There are some twenty-five churches in Erie, from the choirs of which pupils could be secured.

Applicants may direct communications to "Opportunity," care Editor, MUSICAL AMERICA.

Adv.

tures exhibited at the Anderson Galleries, are placed in the category of "automatic writing," is described as being inspired by the spirits of dead composers. The artist asserts that she is enabled to produce the "spirit" pictures only to music interpreted by Katherine Ruth Heyman, pianist. She is, moreover, far-sighted, so that she is unaware of the picture taking shape under her pencil in the short space of a few moments.

Mrs. Sawtelle and Miss Heyman attribute the productions to the "wave rhythms" of the music, which are assumed in some manner to direct the former's sensitive nervous equipment. Recent examples of their collaboration produced before an audience, include an interpretation of a Chopin Etude, in which a swimmer is portrayed plunging into the sea. Scriabine's Eighth Sonata inspired a study of five bells, out of the largest of which the form of a woman is seen emerging.

The artist does not always produce the same interpretation of a work, a recent example having been three sketch versions of Scriabine's "Prelude Lugubre." The rhythm of the composition is often suggested in Mrs. Sawtelle's drawings, as for example in that of the Chopin composition illustrated above. Here the motion of the cradle, clearly indicated, is in consonance with the rhythm of the piece.

Mrs. Sawtelle is a graduate in art of the Corcoran Galleries School of Washington, and has studied in Paris. For a number of years following her marriage to an American army officer, she devoted herself to other pursuits and only recently resumed her artistic work. Her normal style is said to be totally unlike the drawings inspired by music, landscape painting being her favorite medium of expression.

R. M. K.

NORWALK CHORUS HEARD

Lucy M. Morrison Leads Gaul Cantata—Well-Known Soloists Assist

NORWALK, CONN., July 1.—The People's Chorus of Norwalk gave its first concert, presenting Gaul's cantata, "Jean of Arc," under the conductorship of Lucy M. Morrison, in the State Armory on June 28. The assisting soloists were Cyrena Van Gordon, contralto of the Chicago Opera, John Finnegan, tenor, and Theodore Younger, baritone.

A short program of miscellaneous solos by these artists was given before the principal work of the evening. Miss Van Gordon sang an aria from "Aida," and numbers by Gretchaninoff, Hatley and Spross; Mr. Finnegan gave an aria from "Bohème," and Mr. Younger was heard in songs by Stuart and Speaks. Theodore Sciarretti, pianist, presented works of Debussy and Martucci.

The chorus, which numbers about 100 singers, performed its part in the Gaul work spiritedly, and the soloists were excellent indeed. The piano accompaniment was given by Caroline A. Stowe and Mrs. Charles Lang. Miss Morrison is well-known through her work in the music department of the New York Public Schools. The Chorus was organized in the spring. E. P. Craig is its president and Miss Morrison, musical director.

J. W. COCHRAN.

Sister of Albert Stoessel Married

NEW BEDFORD, MASS., June 30.—Edna Helen Stoessel, pianist and sister of Albert Stoessel, conductor of the New York Oratorio Society, was married to Robert C. Saltmarsh on June 24, in this city. Miss Stoessel has appeared here in private recitals and before Le Cercle Gounod. She was head of the music department of the Kent Place School, Summit, N. J. Mrs. William Moncrief was matron of honor, and Mr. and Mrs. Stoessel of New York were among those present.

New Haven Students Join in Memory Contest

NEW HAVEN, CONN., July 1.—To stimulate interest among the students, William Edwin Brown, supervisor of music in the grammar schools, recently held a memory contest for the seventh and eighth grades. Much interest was shown in the contest by the students. More than 350 received perfect marks, and about 100 had only slight mistakes in spelling. The prizes were awarded by the Kiwanis Club of this city. Three prizes were given to the eighth grades and three to the seventh grade students.

ARTHUR TROOSTWYK.

L. Roberts, tenor, and Miss Penders, soprano, pupils of Donato A. Paradiso, New York voice teacher, appeared with success in a recent concert in Bergen, N. J.

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Dear MUSICAL AMERICA:

Fortune Gallo, the manager of the San Carlo Opera Company, favorably known as an impresario, wrote me from Paris that he is having a great time and missing nothing. As he is accompanied by his wife, the well-known singer, he is evidently well chaperoned. Gallo expects to be back in New York by July 26, so ambitious young artists who want to see him can dismiss their anxieties till then.

Since he first wrote me, he went to Italy and has sent word from Rome where he submitted a scheme to the authorities for a permanent Italian theater in New York. Gallo is trying to arouse interest so that a subsidy will be provided by the Italian Government for the maintenance of an Italian symphony orchestra in New York and a conservatory of music for Italian immigrants, besides the Italian theater.

Perhaps you will think that with all the musical conservatories we have this is scarcely necessary, but as a matter of fact, New York has become a leading Italian city. This suggests that it may be well for us to consider the situation in New York with regard to the foreign population, how it has tremendously changed in the last few decades.

Do you realize that the majority of the population of New York to-day is of foreign birth and descent, does not speak English except very imperfectly? Fifty years ago, things were very different. Then New York was an English-speaking city with a large German and also Irish element. Now let us see what has happened since. It will give you an idea of what a strong bearing this must have upon our musical and artistic development.

It is estimated that we have somewhat over six millions in Greater New York and the immediate vicinity. Out of that, we have a million Russians and Poles, with a large percentage of Hebrews, pretty nearly a million Italians, two-thirds of a million of Austro-Hungarians, Jugo-Slavs, Czecho-Slovaks. A little over twenty years ago, the Germans were in the majority of the foreign element, with something like 800,000. Two years ago this figure had fallen to less than 600,000. In the last decade, that is from 1910 to 1920, the English, Irish, Welsh, Scotch, German and Swiss have lost. The whole English foreign white stock in 1920 numbered only about 170,000. Think of it. There are now here, of the Irish, about two-thirds of a million. The French element, while it has increased somewhat, is still very small. It lives in its own precinct on the middle west side. There are only about 75,000 of them and I don't think half of them ever saw Central Park. Besides the nationalities I have mentioned, we have a large number of Rumanians, Greeks, Spaniards, Scandinavians and Hollanders.

Therefore, New York to-day is a city with more Italians than they have in Naples, with more Russians than there are in Warsaw and with more foreigners than the whole population of Chicago, Detroit and Boston combined. It is, therefore, only an American city in the broadest term and no longer an English or English-speaking city as it was but a very short time ago. This is emphasized by the fact that the old English-American element is moving out more and more into the suburbs. Thus

leaving the city largely in control of the Russians, Poles, Italians, Germans, Hungarians, Austrians, Greeks, and the Irish. To all of whom we must add a very large colored population. A small but cultivated portion of these various peoples knows music in the higher sense. With the great majority it begins and ends with the folk-song which, however, in the case of the rising generation, is replaced by the popular song and dance of the day.

Now let us take Boston. Something like a similar change has taken place there. The old American element has been moving out to the suburbs, leaving in Boston proper the Irish numerically and politically in control. This accounts for the election of Mayor Curley and it also accounts for the reason that it is not possible to successfully maintain even a fairly long opera season in the Hub, as the element which supports opera lives, 90 per cent of it, in the suburbs and it is a pretty hard thing for a business man to go home, swallow his dinner, dress for the opera, be there at eight sharp and then have to go home with the restaurants nearly all closed, with a prospect of not being able to get to bed till between one and two in the morning, to rise again early for his day's work. This also affects other musical enterprises. Similar conditions prevail in Chicago.

Take such a typical New England town as Manchester, N. H. The average person conceives such a city in terms of the past, visions it as inhabited by good American stock, somewhat Puritanical in its views and not particularly interested, therefore, in music, drama and the arts, or even in literature. While there are many fine families of the old stock in Manchester, they are in the great minority. The population is over 80,000. Four-fifths of it is foreign with the French-Canadians leading and largely employed in the Amoskeag Mills, with some 10,000 Italians, another 10,000 Germans or so.

A similar condition prevails in Worcester, Mass., Fall River, Cleveland, Ohio. So you may say that the population of leading American cities has entirely changed in the last two decades.

This brings up another point. The great majority of foreign people do not read the English papers. They read the papers published in their own languages, which, to a large extent, are socialistic in tendency. Thus we see that we are facing great problems for the future, though there is strong hope that the children of these foreigners, through our public school system, will gradually become Americans, though in a different sense from the descendants of the old English, Scotch, Welsh and even Irish, who at one time had the supremacy.

So when Fortune Gallo pleads with the Italian Government for a subsidy to maintain an Italian symphony orchestra, an Italian theater and perhaps an independent Italian opera, he is simply saying, "Do something for the Italians in New York, just as you are doing it for the Italians in Naples, Rome and Milan."

One of the great influences in bringing together these heterogeneous elements, in inducing them to have a common sentiment and to appreciate the wonderful opportunities they have in this country, will be music—the universal language. This means not alone music in the sense of high class opera at the Metropolitan, symphony concerts, recitals by great artists, even encouragement of our young talent. It means primarily the proper introduction of music into the public school system and the giving of free concerts for the people in the parks and piers in the summer and in the school auditoriums in the winter.

Right here it is that we must give praise to Mayor Hylan, whether we like him or not. Whether we are of his political faith or not has nothing to do with the question. Let us see what Mayor Hylan has done in the way of providing music for the masses.

Recently he announced, when presiding at a meeting of the Mayor's Committee on Recreation and Playgrounds, that the most extensive musical program in the City had been authorized. This program means that over 250 free concerts will be given this summer on the recreation piers and in the parks. The Mayor has appointed Joseph J. O'Brien of Brooklyn chairman of the committee which will supervise the concerts. The police, fire, street-cleaning and volunteer bands will supply the music. These concerts do not constitute all the music for the people by any means. They are in addition to the customary series in the parks for which the City annually appropriates money, and which

series has been greatly increased and improved in the character of the music given, by public-spirited citizens including, let us not forget, Philip Berolzheimer, the present Chamberlain.

You can understand what this means if you reflect that among our foreign population there are hundreds of thousands who are still very poor. Figure in your mind what free music means to such people, to people who when the family goes out, father and mother and three or four children have to tramp from the lower east side or west side to a park or a pier and back home, as they cannot afford the ten cents for fare and return for each person. Figure to yourself what it means in the heated days of the summer for such people to be able to have a little pleasure, a little happiness in their drab lives, and you will begin to see the vast problem which we have before us. You will also realize that it isn't the Mayor or the municipal government which may reflect your political faith, or which may accord with your ideas of "respectability," but it is the municipal government which will do something for the people to bring happiness into their lives. Right here it is that Mayor Hylan has been doing what none of his predecessors ever did, or even thought of.

As a matter of fact, we know, for the record tells us, that Mayor Hylan's predecessor, the late Mr. Mitchell, positively cut down, as I have told you before, the appropriation for public music in the parks from the small amount that it was to about \$16,000 a year. Mayor Hylan brought it back at least to the old figure, besides getting public-spirited citizens like Berolzheimer to contribute largely.

Writing of Berolzheimer reminds me that I recently received a communication from him with regard to the proposed People's Palace of Music, Drama and Art as a peace memorial. He wrote about the plan of which you recently published a picture. I refer to the second design which seems to have met with the favor of those who have the matter in hand, and which follows the lines of the Greek temples.

Mr. Berolzheimer tells me that the center building will represent the opera house. The building to the right will represent the activities of the ten principal art societies, with a salon, art studios, etcetera. The building to the left will be used exclusively for a conservatory of music with large and small concert halls, a large number of practice rooms, and auditoriums for classic drama, as well as an intimate theater.

A good deal seems to depend on the Metropolitan Opera Company going into the scheme. It is known that for some time past the Metropolitan has been looking for a new home, as it has outgrown the present building, which has become inadequate for many reasons. Giving, as the management does, a very large number of operas, it has been forced, as they have no proper storage room, to hire separate warehouses for the scenery and properties which naturally means a great deal of labor. It also means considerable cartage all the time and the exposure of the scenery, as it is being taken out at the back, to wind and weather.

The residential portion of the City too has, as we know, moved up-town since the Metropolitan was built and it is no longer as convenient to the majority of the habitues as it used to be. Furthermore, the dressing rooms and other conveniences in the house are out of date. Some have claimed indeed that they are not as sanitary as they should be. Indeed, I have been told that certain of the sicknesses of the artists have been due to the fact that the dressing rooms and retiring rooms are very unsatisfactory, way behind what you will find in some of the South American opera houses, notably in Buenos Aires.

While the proposed memorial has been enthusiastically indorsed by musicians, music lovers, artists, by all the leading art associations, considerable opposition, as might have been expected, has already arisen from certain so-called property owners associations which object to the site that has been chosen opposite Central Park near Columbus Circle on the ground that it will interfere with traffic already congested, that it will destroy property values and cost a great deal more than the estimated figure. The representatives of these associations are careful, however, to explain that they have no objection to the memorial as such. Their only objection is to the site selected.

Their objections are not, in my judgment, well founded. Similar objections would be made wherever the site. As

a matter of fact, if such a memorial is brought to a successful issue, it will enhance the value of all the surrounding property, however much a few individuals may suffer. For this reason, the city will not lose in the way of taxation, which is one of the points made by the property owners associations.

No great project of this kind is ever brought out and carried through without infringing on the interests of certain individuals, but such interests must always yield to the requirements of a great city. When the elevated railroad was built, there were objections. When we built our bridges, opened up new streets, there were strong objections made. All public improvements involve changes, but after they have been made and the benefit seen, the community accepts them and is glad to have them, and this is what will happen in the case of the great memorial.

* * *

That distinguished piano virtuoso, who has for years made her home in Chicago, Madame Fannie Bloomfield Zeisler, has just sailed for Europe on the Lafayette with her husband, and her two sons. She writes me that she is glad to say she is in perfect health, partly owing to having taken a winter off for pleasure and recreation. You know there were rumors as far back as 1918 that she was very sick. The party expects to be away about fifteen months. Madame will probably give a brief season of concerts in some of the leading foreign cities where she is still held in great honor. She will probably take up her concert activities again on her return.

It is a good many years ago now when Fannie Bloomfield, as she was then known, came back with her mother to this country, having already acquired a fine reputation in Europe where she had been acclaimed as one of the greatest of the pupils of the late noted teacher Leschetizky. She located at the old Belvidere Hotel on Irving Place near Union Square and began to eat her heart out as she did not seem to be able to get a hearing. Here the poor little woman cried so much at her inability to make a debut that I dubbed her room the *wein stube*, which Germans will understand means both a place for wine or tears.

At that time, a young artist, however distinguished, had to rely upon the support of one of the great piano houses. The Steinways had then besides other artists of distinction, the great Rafael Joseffy. Albert Weber, another noted figure in the piano and music world, had Carreño. The Chickering had de Pachmann. The Deckers, a concern of highest standing, had Rive-King, one of the greatest artists we ever had, a native of Cincinnati.

Finally, I proposed to the late Herman Keidel, a veteran of the Franco-Prussian war of '70 and brother of Charles Keidel, a member of the noted Knabe house of Baltimore, that he should hear Miss Bloomfield. He did not want to. He was a very charming man, cultured, a good musician but nervous, retiring and afraid of embryo artists. He was a bachelor.

I shall never forget the scene when I brought Miss Fannie and her mother to the old Knabe warerooms on Fifth Avenue, and how Keidel, when he saw us entering the place, rushed into his private office and slammed the door. Quietly, I made one of the big grands ready. Miss Fannie sat down to play. She hadn't been at it but a few minutes before the door of Keidel's private office opened and I saw him sticking his nose out. Bit by bit he came gradually forward. Then sat down with his head in his hands, listening intently.

That led to Miss Fannie being engaged by the Peabody Institute in Baltimore to give a recital under the auspices of the Knabe house. The rest is history. She became one of the greatest artists this country has ever known. She went from triumph to triumph. She acquired a great national following. Whenever she played with all the great orchestras, she was acclaimed by the critics. That genius, the late Jim Huneke, called her "the Sarah Bernhardt of the piano."

Then she married Zeisler, a well-known and successful lawyer in Chicago, where she made her home. In due time she became the mother of several fine boys who have all done well. Whenever she would come to New York for a recital or two, she could count on a crowded, sold-out house. This period was interspersed with occasional concert tours in Europe which only increased her prestige. Being a careful woman, she saved her money so that she is said to be quite wealthy.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

While pursuing her concert tours, she managed also to look after her family and incidentally filled up her spare time by teaching a few special pupils, some of whom have made good. She belongs to the musical history of this country, indeed of the world, and has demonstrated, as she did in her first appearance here, that a really great artist only needs a hearing. The rest follows. She has also shown that a woman can maintain herself before the public and at the same time be a good wife and mother. Of such we hear little, but when an artist has trouble, matrimonial or otherwise, that gets on to the front pages of the papers from coast to coast.

Two great artists have concluded to make their home in this country. One is Feodor Chaliapine, the noted Russian, who will settle here with his family. The other is Pablo Casals, the 'cellist.

It was the cause of some astonishment to hear that Chaliapine was coming, because it had been reported that he had associated himself with the Soviet in Russia and had become the artistic head of the Nationalist Theater which includes opera, ballet and the drama, all of which belong in the department of schools for the people. Evidently Chaliapine has figured out that his salary from the Government, which was fixed by the trade union, was not sufficient to keep him in that state of life to which he aspired. This income was paid him not in the depleted Russian currency but in produce, according to the rôle he sang, so that after the performance he had to hire a cart to take home the bags of beans, the flour, the pork, not to forget the vodka, which was his allowance.

Then, too, no doubt, he was greatly influenced by the wonderful reception which he got here last season. I recall the demonstration that greeted him not only at the Metropolitan but on the first night of Ballieff's "Chauve Souris," when he was recognized by the audience which rose to cheer him.

It is curious that he was not in as good voice last season as he was when he came here before and astounded those who knew anything by his marvelous performance in "Mefistofele." Then, even some of our leading critics wrote about him in reserved terms, perhaps because in the great Brocken scene he appeared in a costume which was as nearly as possible what Trilby called "the altogether."

With, as I wrote you, a million Russians in New York, Chaliapine has a following already established. He is such a fine man and such a great artist that his settling with us is a distinct gain. He ought to make a good American, for he comes out of the peasantry but has raised himself into the aristocracy of music and art.

Casals is no doubt coming to us because he has made more money here than he could abroad, and also because wherever he went he found appreciative audiences that grew in number as he became better known.

While Americans are crowding the steamers that go to Europe, the Germans and Austrians and even the French have found that they are inclined to stay away owing to the exorbitant prices that the hotels and stores have been charging. This has gone so far that the Bavarian authorities have realized that something had to be done, so they recently called a meeting in Munich of the hotel keepers, the traffic officials, the merchants to see what could be done to win the tourists back. It was agreed that the crying need was a reduction in prices. One hotel manager in Munich reported he had eighty vacant rooms. Another had sixty.

Prices in Paris have gone soaring, so that it is very difficult even for the Parisians themselves to make both ends meet. In Berlin they have long established a double price system, one for the Berliner and the other for the American who comes along with a family and baggage and whom they soak unmercifully.

There is only one means to remedy this situation and that is to stay away. While prices have been raised considerably in London, they do not approach anything like the profiteering which has prevailed in Germany, Austria and France and even in parts of Switzerland, in which last republic they evidently appreciate that a new language is com-

ing up in this country, for in some of the hotels you will find large signs on which appear these words:

ENGLISH SPOKEN AND AMERICAN UNDERSTOOD

How many people realize that another language, very different from the English, is growing up in this country, not merely in words, but in the different meaning applied to the old ones? When we say "store," the English say "shop." When we say "sidewalk," they say "foot-path." When they say "mad," the English mean "crazy." We mean "angry." A great deal of our slang is as incomprehensible to them as their slang is to us. When we say, "We've had a helluva time," the Englishman stares, just as we stare when he says, "Cheerio!"

Ernestine Schumann Heink is now a doctor. The University of California in recognition of her services on behalf of music conferred upon her at its last commencement an honorary degree of doctor of music. Recently also a deputation of Cherokee Indians presented her, as a mark of their favor and appreciation, with a collection of live poultry—all roosters. They say that Madame, who has a fine sense of humor, laughed till she cried when she received the gift.

To give you an idea how good natured she is, let me tell you a little story about her. A few years ago, she happened to be in a Southern city where the hotel

was not to her liking either with regard to the food or the beds, so she figured out that if after the concert, which was to be held in the opera house, she could change her costume there, it would enable her to catch a late train and get to another city where she knew she could get much better fare. So, to the opera house she went to see what arrangements she could make.

Coming on to the stage, she met one of the stage hands. She inquired for the star's dressing room. He pointed to a hole in the wall. Then he looked at her, and scratched his head, for you know Madame is built on magnificent proportions. She looked at the hole in the wall and then at him, on which the stage hand ventured to suggest, "If Madame tried it sideways, she might get in," to which with her inimitable laugh, she replied: "My dear man, I haf got no sideways."

It has been officially announced from Chicago that the Pullman Company in order to assist weary travelers to sleep and dream, has inaugurated sleeping car quartets among the colored porters. For this service the company engaged Major M. Clark, for years head of the Tuskegee Institute, under the régime of the late Booker T. Washington. The company also expressed an earnest wish that the traveling public will avoid tipping the singers.

This, naturally, let loose all the funny writers on the Chicago daily press. As one says: "It is evening and all the customers have been tucked into their little berths. Then the quartet will retire to the end of the car and will warble in rich low ones:

Good night, ladies;
Good night, gen'mum;
Good night, peopies;
We're gonna leave you now.

Then there will be a solo:

Merrily, we roll along.

and the chorus:

Roll along, roll is good.

The solo will then come in again with:

Merrily we roll along.

Try to get some sleep.

And the chorus:

If you have a lovely rest,
Lovely rest, lovely rest,
You're a better man than I am,
Gunga Din.

Can you imagine what some of the foreign artists will write home as they travel in the Pullman cars and are sung to sleep, if they can sleep, by the colored chorus recently inaugurated by that eminent concern, the Pullman Car Company, says your

Mephisto

New Enthusiasm Inspires Study of Music in Schools of Long Beach, Cal.

LONG BEACH, CAL., July 1.—The fact that music formed a large part of every program in the exercises given during the last weeks of the school year of the Public Schools of Long Beach, which closed on June 23 for the summer vacation, makes it evident that the study of music is gaining in importance steadily. Through the liberal policy of the Board of Education, the courses in music offered the pupils have grown to a position almost equal to that of the University or Conservatory.

Minerva Hall, who in February took up the work of general supervisor of music in the schools, has already infused new life and enthusiasm into the department. She is very optimistic, and believes there is no child who is not musical in some degree, and that consequently there is a wide field for the development of instruction in a scientific manner. Careful examination has proved, she says, that the so-called unmusical child is often so merely because of some physical defect which is easily remedied. Much of the trouble is due to lack of interest on the part of the pupil, and this can be generally overcome by the enthusiasm of the teacher.

"It will not be possible to contend that America is unmusical," said Miss Hall, "if music advances in the public schools as it has done in the past decade."

The assistant supervisors in the High School are Bernice Beal, who has classes in harmony and appreciation; Sara Pepple, who conducts classes in appreciation and is accompanist for all the Glee Clubs; Ethel Ardis, teacher of the vocal classes, chorus and Glee Clubs; Edith Wyant, teacher of piano in the High School and the grades; George C. Moore, who has direction of the bands and orchestras in both the High School and the grades. Minnie Lowery and Gertrude Johnston Fisher are supervisors in the grade schools.

Early Study of Songs

In the first grade musical experience is acquired through imitation, and a feeling for tonality and rhythm is acquired by primary bands and the study of about forty songs; in the second grade motives and figures are developed, through eye and ear, and in the third grade the child is ready for sight-reading. This work is continued on through the grades by singing two, three and four part songs, until when the High School is reached any pupil can intelligently read the scores in the orchestral or Glee Club organizations. Music in the upper grades is correlated with literature, nature study, history, geography, pictorial art and other subjects. The families of strings, woodwind, brass and percussion are learned and discussed.

In the piano department fifteen are allowed in each class, one playing the piano and the others using keyboard charts, playing from the same instruction book. The classes in appreciation,

violin, voice, and opera classes are equally thorough.

There are 3600 pupils enrolled in the High School, and music is so popular that over a third of the whole student body enroll for it, though it is an elective course. The chorus numbers 325, and there are a Boys' Glee Club, senior and junior girls' Glee Clubs, chorus and orchestra. Credits are given for outside practice and lessons with private teachers, under the head of applied music.

Entertaining musical plays, operettas and operas were given this year to close the work of the twelve months.

Appearances in Public

The Glee Clubs of the High School performed De Koven's comic opera "The Fencing Master," the chorus numbering sixty-two voices and the orchestra twenty-two pieces. George C. Moore was the conductor, and Ethel Ardis and Vinnie Gee directed the production. Miss Pepple assisted at the piano. Two performances were given, and these were highly praiseworthy.

Pupils of the second, third, and fourth grade appeared in the operetta "Betty's Birthday Party," which was arranged by Miss Hall, who used songs from the Progressive Music Series, weaving the libretto round these themes. Three hundred children from nine schools took

part in the singing, and an orchestra of 150 from the grade schools, conducted by Mr. Moore, assisted. Miss Hall and Miss Lowery conducted, and Mrs. Fisher was accompanist. Charming costumes were worn by the children, who appeared as bees, butterflies, gypsies, fireflies, fairies, flowers, Indians and boy scouts, and animals were represented in the circus parade.

"In India," another operetta, was given by pupils of Burnett School, under the leadership of Frances Rudstrom, and with Irene Jackson as accompanist. There were seven principals in the cast, and the chorus was composed of twenty-six voices. Students of the George Washington Junior High School appeared in a musical play, "Master Skylark," and 116 pupils of the Roosevelt School in a fairy story, "On Midsummer's Day." Even the dinner of the Latin Club of the High School was enlivened with flute numbers and choruses sung in Latin.

From the grade schools 2509 pupils graduated in June, and music comprised a big part of the program; and when 318 received diplomas from the High School on June 15, there were orchestral numbers and solos by students.

Miss Hall, who is a graduate of public school music from the New England Conservatory, Boston, has accepted a place on the faculty of the Northwestern University of Evanston, Ill., Summer School, where she will teach public school music during the summer. She will return to Long Beach in the fall to resume her work as supervisor of music in the schools.

ALICE MAYNARD GRIGGS

AMERICAN PEN WOMEN AID OPERA-IN-ENGLISH CAUSE

President of National League Makes Speaking Tour in Support—Club and School Events

WASHINGTON, June 30.—Mrs. Grace Geldert, national president of the League of American Pen Women, has undertaken a campaign of indorsement of the opera-in-our-language movement. She carries with her the hearty support of a large part of the League of American Pen Women all over the country, who are desirous that America should give encouragement to her composers, artists and students. Mrs. Geldert is now making a tour of the Central West and North in the interest of this movement.

The Music Club of the Government Hotels closed its season with a public concert recently in the recreation hall of the hotels. The assisting artists were Flora McGill Keefer, contralto, and Richard Lorlegerb, 'cellist. Several choruses were sung by the club, under the leadership of Claude Robeson, with Francis Sullivan as accompanist. The officers of the Music Club who have done good work in its initial year, are Corinne C. Christian, president, and Jessie B. Bishop, secretary-treasurer.

At the graduating exercises of the Washington College of Music, on June 24, diplomas were awarded to Sara L. Becker, Gladys Price, Stella M. Bryant, Helen G. Wagner, Marjorie G. Davis, Percy Keneipp, Benjamin Ratner, Ruth

M. Alberty, Ruby L. Booth, Lucy G. Buckman, Helen V. Clarke, Margaret Cristadoro, Mildred E. Crown, Anne Delano, Edith V. Fussell, Edna V. Gailbreath, Mary S. Griest, Marian H. Harding, Charlotte M. Keefer, Rose Gravis, Louise D. Lord, Harold E. Luber, Ella Miller, Weyman J. McKinley, Emily Putman, Ruth E. Rodler, and Frances E. Smith. An artistic program was presented by the graduates and the college orchestra, led by the president, C. E. Christiani.

Louis Thompson sponsored an entertaining vocal recital, in which the following pupils appeared: Warren Terry, Harlan Randall, Frederick Freund, and Royal Tinker. Lewis Atwater was at the piano for the soloists.

H. LeRoy Lewis presented the following vocal students in an interesting program: John Ryerson, Aimee Steinmetz, Warren Kennedy, Josephine Mattson, Verna Richie, Lucille Crockatt, Allie Traver, Sue Pennedy and Ann Cornwell. Mary A. Rohrkaste was at the piano, and Helen Gerer assisted in the violin obbligatos. The program included compositions of Schubert, Grieg, Franz, Godard, Huntington-Woodman, Lieurance, LaForge, Horsman, and other composers.

Among other teachers who presented students in recent recitals were: Helen W. Gantt, Edith B. Athey, Mrs. Mattie W. Woods, Etta Schmid, Blanche Burton, Mrs. Isabel P. Middlekauff, Helen J. Johnson and Margaret Archer.

WILLARD HOWE

"A Bas, Formalism!" Is Device of Cleveland Institute

Dusty Texts Supplanted by Works of Masters as Media of Study at School Headed by Ernest Bloch—In Its Second Year, Institute Has Already Made Definite Contribution to City's Music—Talent Never Turned Away from Its Doors—Has Remarkable Record of Growth

By Bernard Rogers

EDITORIAL NOTE: Supplementing the work of Grace Goulder Izant, *MUSICAL AMERICA's* correspondent in Cleveland, the fourth of a series of articles by Bernard Rogers on music in Ohio's big city is here presented. The other articles in the series appeared in the issues of March 18, April 29 and June 24.

Cleveland, Ohio, July 1.

SUPPOSE, if only for the sake of aliteration, that my thesis were Mushrooms and Music Schools. On its face, this shows all the seams of an ill-cut jest; there's no sense in it. Yet, stay—let us try. Superficially, I admit, there are no points of resemblance between the two. If an analogy can actually be drawn, it can only be on the poetic side. From this higher vantage point I descry two common peculiarities. Both the mushroom and the music school spring up with amazing rapidity; with both you must go very warily would you escape the poisonous varieties.

In these United States the term "music school" is occasionally misapplied. An institution which teaches in ten lessons (or your money back) the art of the ocarina, vamping, and subtle syncopation, transcends so modest a description. It embraces too much. The orthodox music school, or conservatory, merely teaches music; and sometimes it finds even that too big an order. Very impractically it excludes the exotic ukulele and the moaning saxophone; probably out of snobbishness. It doesn't pay to be snobbish. And so the hucksters gather in many coins (or they wouldn't be in the business), while those who serve something of an ideal are dogged by the nemesis called deficit.

There are, in spite of the nettles, a saving proportion of institutions which live, singly and solely, to bring a knowledge of musical art to those who crave it. Of such is the Cleveland Institute of Music. A limber infant, it was born to Cleveland in the closing months of 1920. A small, generous-spirited group of citizens assisted at its christening. More important for practical purposes, they went into their purses to place the undertaking on a firm financial footing.

No Compromise Its Principle

The idea was to found an institution where music should be taught without concession to the groundling taste, where talent alone should set a student apart and be the measure of worth. Prominent among the organizing spirits of this enterprise was Mrs. Franklyn B. Sanders, long active as manager in serious musical affairs of Cleveland and widely known in local artistic circles. As executive director of the new Institute of Music, Mrs. Sanders set herself the formidable task of securing, to direct the



Class Photos by F. W. Smith; Mrs. Sanders' Photo by Standford Studio; Mr. Bloch's Photo by Illustrated News.

At the Cleveland Institute—The Director, Ernest Bloch, Conducting a Class in Composition, and Junior Students of Sol-feggio and Elementary Counterpoint at Work Under Roger H. Sessions. The Smaller Photographs Show Mrs. Franklyn B. Sanders, Executive Director of the Institute, and Mr. Bloch.

artistic end, a man of commanding musical stature and educational experience. That man she found in Ernest Bloch. Mr. Bloch was, at the time, teaching composition privately in New York. He had come to America from his native Switzerland, virtually unknown in 1916, and by the magic of a resistless creative force, combined with a deep musicianship, he fast made his name familiar to every American music-lover.

Aside from his composition, one thing interests Ernest Bloch profoundly: Musical education in the true sense. This I have good reason to know, from half a hundred conversations with him on the subject. The idea put forth in Cleveland matched squarely his own idea—to teach music as an art; to seek out talent and foster it; to wipe out the rigid and icy formalism of the old-line conservatory, with its inflexible "standards" and "requirements"; to substitute, insofar as it was possible, the living masterworks of music for the dusty rituals of text-books.

Give Director a Free Hand

These ideas, if not new, are at least out of the beaten track. And because they mark a departure, they are difficult to apply. The community of Cleveland, as I have suggested in preceding articles, is young, aggressive, and prosperous; but it is not exactly athirst for experiments along artistic or educational lines. No one knew the condition of culture better than the Institute's founders; for a generation they had been watching their city ferment, and they knew the names of its powerful deities. Yet they gave the musical director, Mr. Bloch, a free hand. Fine and courageous gesture! He set to work very much in the spirit of the pioneer.

It is very pleasant to tell of the reaction of a city, supposedly deficient in artistic sensibility, to an alien idea. At first shyly, then heartily, it held out its hand and said welcome. It was willing to be shown. Here, in a few significant statistics, is the story of the rise of the Cleveland Institute of Music. It threw open its doors (small doors they were) in December of 1920, and enrolled seven students. That year, or rather half-year, ended with an enrollment of sixty-nine students. The Institute opened in its own building in October of last year with an enrolment of more than 200 students; it has just concluded its first full year of work, during which more than 400 pupils have registered.

Seeking to Socialize Music

These are the outward signs of the school's progress. How has the Institute shown itself worthy of the faith given it? Well, for one thing it has lived up to its ideals. It has sought, and successfully, to encourage musical talent where it found it. On its student list will be found a remarkably large proportion of scholarship, or partial scholarship, students. No one who is gifted is turned away from its doors.



But this school is not content to confine its influence and efforts within the compass of its own walls. It is seeking to socialize music; to spread music everywhere among the people of the community; and it is seeking to bring into harmony of effort the various musical forces of the city. During last season Mr. Bloch and various faculty members gave several illustrated lectures before local industrial associations. Early in the year a chorus was formed, under Mr. Bloch's direction, to study and sing the choral masterworks of the fifteenth and sixteenth centuries. The fee is a desire to participate in great music. That chorus in its first year appeared twice at the Cleveland Museum of Art; once to illustrate a lecture in the regular series by Douglas Moore, and again in a concert. It studies rare and lovely scores by such masters as Orlando di Lasso, Vittoria, des Pres, Aichinger, Palestrina, Bach.

The Cleveland Institute does not neglect those whose working hours or limited means make it impossible for them to attend the regular daily classes. For such students provision is made in the Wednesday evening classes, where for a nominal fee instrumental or music appreciation lessons may be had. Lectures on musical history and sight-singing classes are open to the public at so slight a cost as to make them practically free.

Work in Children's Classes

Much stress is laid on the work in musical theory and appreciation. As well as grown-ups, there are large classes of little children in theory, and great pains are taken to interest them in the language of music, on the sound principle of converting them young. Much attention is paid to rhythm, in all its manifestations, the youngsters being taught to feel, through muscular movements, the basic rhythms which underlie all music.

Mr. Bloch has gathered about him an able and earnest faculty imbued with his ideals of education and animated by a real love of their art. The Cleveland Institute of Music is different from other schools which I have seen in its faculty spirit; the atmosphere pervading everything is that of an artist-family knit by common ideals and happy in working out those ideals. This sounds like a simple thing, but it is from sound morale of this type that results flow. Space does not permit enumerating or discussing the complete faculty, a few of whose members are Nathan Fryer, pianist; Beryl Rubinstein, pianist and composer; André de Ribaupierre, violinist; Louis Edlin, concertmaster of the Cleveland Orchestra; Victor de Gomez, first cellist of the orchestra, and Hubert Linscott, head of the vocal department. Mr. Bloch, besides teaching the classes in advanced composition, personally supervises all classes in musical theory.

No stronger evidence of indorsement could have been given the Institute by the people of Cleveland than was given during the recent Membership Month. This campaign for popular interest and support resulted in adding some 600 new members to the Institute list, together with subscriptions sufficient to enable the school to continue its broadly planned program of educational work and civic activity.

Paris Music Collection Surveyed

Georges de Dubor, French music historian, has just completed a fifteen-year survey of some 400,000 pieces of music at the National Library in Paris. His catalog includes five compositions for the ocarina, 7000 pieces for violin, 70,000 for piano and 250,000 for voice. The collection also includes works for the harmonica and concertina. In the piano group, there are 16,000 waltzes, 9000 polkas, 5000 quadrilles, 1300 galops, 6000 mazurkas, 1100 schottisches and 3300 works for four hands.

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MUSICAL AMERICA'S WEEKLY

French Nation Pays Tribute to Fauré

PARIS, June 24.—Overshadowing in importance all other events was the ceremony held at the Sorbonne recently when the French nation paid its homage to Gabriel Fauré, composer and head of the Conservatory for the past thirteen years. The occasion attracted a brilliant audience, which included virtually all the members of the French Academy and scores of persons prominent in music, literature, and the political life of the nation. A committee, headed by President Millerand as spokesman, paid a profound tribute to the composer, who, in turn, responded with a few words of gratitude. On the committee representing the nation were included Léon Bourgeois, Raymond Poincaré, Louis Barthou, Léon Bérard, Gabriel Hanotaux, Marshall Pétain, Jules Cambon, Appell, Bonnat, Paul Léon and Henri Rabaud. During the week preceding the ceremony, programs of the composer's music were given by a score of well-known artists.

The past fortnight has brought a host of new ballet and light opera attractions, certain evidence of the summer season's arrival. Heading the list was the gala charity benefit given at the Cercle Interallié by more than a score of the best known dancers here. The diversissements included the ballet from Rameau's "Castor and Pollux," in which Aida Boni danced triumphantly; a group of Chopin Nocturnes arranged for Carlotta Zambelli and Albert Aveline, and a Chopin Polonaise danced with spirit by Yvonne Daunt, the young Canadian première danseuse of the Opéra. Superb dancing was also contributed by Natacha Trouhanova, Alexander Balachoff, Germaine Mitty, Iris Howe and many others. Altogether it was a great occasion with many nationalities and virtually every style of ballet dancing represented.

At the Bon, "The Dragonfly," a new ballet by Eugène Manescau, shares the bill with Saint-Saëns' "Rebecca." The music is typically of the ballet, with little originality but much beauty and charm. Mme. Manescau danced the principal rôle. At the Pré Catelan, "La Fontaine des Fées," an episode in three acts by Robert Oudot with music by Felix Fourdrain, was produced with great success. The score proved a charming bit of music. Marcelle Bailly as the *Fairy Queen* and Vernaude as the *Old Man* gave outstanding performances. Berthe D'Yd and Genevieve Irvin also deserve great praise for their part in the production.

One of the most interesting bills of the season is being given at the tiny Albert First Theater where the program unites "Sancho Panza dans son Isle," an opéra comique by Philidor, and Gluck's "L'Ivrogne corrigé, ou le Mariage du Diable," a charming piece, hitherto unperformed, which was discovered by Henri Prunières some time ago among the archives of the Vienna library. After a century and a half the music of Philidor remains fresh, elegant and spirited. The Gluck operetta was written during the composer's youth and the score is filled with signs of his later development. It was composed even earlier than his "Pélerin de la Mecque" and "Cadi dupé."

Among those who were especially good must be listed Haguenot de Laistre, Pichart Marquaire, Louis de la Patellière and Mme. Jacques Michaut. The orchestra was conducted by Felix Raugel, and colorful and amusing settings were provided by Xavier de Courville.

Debussy's "Martyre de Saint Sébastien" was revived recently at the Opéra, with Ida Rubinstein in the title rôle which she created some years ago. The dancer was again acclaimed enthusiastically in a production which unites with her genius the work of Debussy, D'Annunzio and Bakst.

The Diaghiéff troupe which has ended its season at the Opéra and continues at the Mogador, has revived the superb and colorful "Scheherazade" for the first time since the departure of Nijinsky from the cast. Nijinska, the sister of the famous dancer, has succeeded to his place as choreographer of the troupe,

and she danced the rôle formerly interpreted by Flore Revalles and Tamara Karsavina. Vladimiroff was the giant *Negro* and received an enthusiastic ovation.

At the Champs Elysées, the Italian opera company has been succeeded by Loie Fuller's troupe of dancers in an exceedingly interesting program.

The Opéra Comique has revived "Le Jongleur de Notre Dame" with Friant singing the title rôle for the first time. The *Boniface* of Lucien Fugère still remains a superb interpretation. At the Gaité-Lyrique, Saint-Saëns' "Phryné" has been revived with Marguerite Herleroy in the title rôle.

The week brought two festival concerts, one devoted to the works of Ernest Chausson, the other to compositions of Camille Chevillard. Among the artists who took part in the former program were Poulet, Le Guillard, Ruysen and Yves Nat. Mme. Hatie, soprano, was soloist. Denyse Molié, pianist, with Yvonne Astruc, violinist, and Paul Bazelaire, cellist, played at the Chevillard festival.

Excellent piano programs were given during the week by Magda Tagliaferro with an orchestra conducted by Reynaldo Hahn; Jean Duhem, who played Chopin in fine fashion; and André Laumonier. Sascha Koubitzky, Russian tenor, was



Keystone Photo

Gabriel Fauré, Composer and Director of the Paris Conservatory

acclaimed in a program of folk-songs, and Camille Labully, soprano, was heard in a superior recital of songs by Chabrier, Fauré and Franck.

Opera Rivalry Enlivens London Season

LONDON, June 23.—With the British National Opera Company at Covent Garden and the Carl Rosa Company in Hammersmith vying with one another for supremacy in the operatic field, and the concert halls filled every afternoon and evening, the season attained a new record for activity during the past week. At Covent Garden the new *Carmen* was Phyllis Archibald, who sang the rôle with the old Beecham Company. She gave an interpretation which will long remain in the memory of opera-goers here. Her singing was very nearly flawless and her characterization was that of Merimée's *Carmen*, a fiery creature of infinite charm. Miriam Licette, as *Micaela*, also gave a superb performance which invested the part with unaccustomed vigor. Her singing was the best she has done during the British company's season. William Boland sang *Don José* admirably on short notice and Robert Parker was *Escamillo*. Eugene Goossens conducted and the performance all round was far better than the company's earlier "Carmen."

Julius Harrison conducted "Tosca," the new production of the week. In the title rôle Beatrice Miranda left nothing to be desired vocally, but dramatically gave a weak performance. As *Cavaradossi*, William Boland was vigorous and finely dramatic in his scenes with *Scarpia*, played in a restrained manner by Percy Heming. The outburst of *Cavaradossi* against his tormentor in the second act was one of the high spots vocally and dramatically in a rather mediocre performance. The rest of the week was devoted to repetition.

Gounod's "Faust" and "Roméo and Juliette" were the new presentations of the Carl Rosa company, which is giving very good performances. In "Die Meistersinger," Eva Turner as *Eva*, again gave promise of becoming one of the finest English sopranos of the generation. The other outstanding performance was that of Frederick Clendon as *Beckmesser*. Others deserving of praise were Harry Brindle, John Perry, Kingsley Lark and Horace Vincent. The orchestra, under the baton of Charles Webber, surpassed the expectations of its warmest admirers. Maude Neilson and John Perry played the title rôles of "Roméo and Juliette," and both sang with force, conviction and purity of voice. Lark, Clendon and Randall Stevens were included in a cast which was meritorious throughout. Paul Kochs conducted. The "Faust" of the week surpassed many a presentation of the same work in the old days at

Covent Garden. Kate Campion and Gerald O'Brien sang the rôles of *Marguerite* and *Faust*, and Harry Brindle was dramatically sardonic and vocally fine as *Mephistopheles*. Harold Howell was the conductor.

One of the events of the past fortnight was the jubilee concert of Trinity College before a capacity audience in Queen's Hall. Under the baton of Joseph Ivimey, the college orchestra gave an excellent program which contained many novelties and works unfamiliar to most concertgoers. Among the most interesting of these were Sir Frederick Bridge's overture, "Morte d'Arthur," and an elegy for organ and strings played with A. J. S. Day at the organ. In the audience were many persons celebrated in the world of music and fashion.

Anthony Bernard's Chamber Orchestra gave another of its delightful concerts recently and played to perfection works of Purcell, Scarlatti, Mozart and Liadoff. Not the least important feature of the occasion was the début of Leonie Zifado, a young soprano, who sang, with the freshness of youth and the certainty of a veteran, the soprano part in Debussy's "Fêtes Galantes." Another excellent program of chamber music was that given by the London Trio. Mary Ogden, contralto, displayed a voice of warmth and beauty as soloist of the occasion.

An interesting program of dances and orchestral music was given jointly by Laurka, an American dancer, and the orchestra of Eugene Goossens. The dancer displayed true grace and style and was warmly applauded. The music was arranged by Gerrard Williams. Mr. Goossens provided some interesting numbers, including his own prelude to "Philip II," as well as compositions by Delius, Stravinsky and Rimsky-Korsakoff.

Among the week's pianists, the programs of Vladimir de Pachmann and Harold Samuels led in interest. The former excelled as usual in his interpretations of Chopin, but was disappointing in his Beethoven numbers. Mr. Samuels distinguished himself in several Bach compositions. Emma Barnett, who had the assistance of James Butler, baritone, was heard in a piano recital of much merit.

Among the cellists Pablo Casals, assisted by his wife, Susan Metcalf Casals, soprano, was a newcomer of the season. Hans Kindler, in a second program, sustained the admiration he created in his earlier performance. The sole violinist of the week was Zlatko Balokovic, whose interpretation of John Ireland's stirring First Sonata was a revelation of warmth and beauty.

Summer Brings Decline in Vienna Season

VIENNA, June 24.—Although the seasons of opera at the Volksoper, the Operntheater, and in the Redoutensaal continue, musical activity has shown a sharp decline during the past fortnight. At the Operntheater, "Lakmé" has been revived, after a long silence, with Selma Kurz in the title rôle, which she sang when the work was first given here during Mahler's régime. Georg Maikl sang *Gerald*, one of his best parts. "Rosenkavalier" has also been added to the repertoire for several performances and "Salomé" with Richard Strauss conducting and Marie Jeritza in the title rôle was given a single extra repetition recently. The Burggarten Concert series, under the batons of Martin Spörr and Hugo Knepler, now leads in interest on the orchestral side. The programs are of a conventional and popular nature but several soloists of quality have been heard, Clara Mosil and Grete Schwoiser, sopranos, and Karl Rössel, baritone, among them. Musil and Georg Maikl were the soloists in a recent Schubert-Strauss program given by the Philharmonic Chamber Music Orchestra under the baton of Rudolph Nilius. The Rosé Quartet, which has returned from a tour of Hungary, was heard recently in a fine concert, which included Beethoven, Mozart and Schumann.

Cambridge "May Week" Brings Special Music

CAMBRIDGE, June 24.—Among the many recent programs of interest given during the annual "May Week" under the direction of Sir Charles Villiers Stanford, the most important was the annual concert of the Cambridge University Musical Society. It was the 285th concert of the organization and was devoted entirely to British music, with the exception of César Franck's D Minor Symphony and Debussy's setting for "The Blessed Damsel." Dr. Cyril Rootham conducted and Dorothy Robson, soprano, was the soloist. The program included Gustav Holst's setting for a Cornish poem of Sandys; Dennis Arundell's "War Song of the Saracens" for men's chorus and orchestra; and "Five English Folk-Songs" arranged for unaccompanied chorus by Vaughan Williams. Arthur Bliss conducted his cheery "Rout" for soprano and orchestra, with Miss Robson distinguishing herself as soloist. An amusing musical parody on "The Beggar's Opera," called "The Bedder's Opera," with a tuneful score by Malcolm D. Lyon, president of the Footlights Club, was enthusiastically received.

Milan Hears Prize-Winning Cantata

MILAN, June 23.—The first performance of Enrico Bossi's prize-winning choral work, "The Song of Songs," was given at La Scala recently under the baton of Bernardino Molinari, conductor of the Augusteo Orchestra in Rome. Luisa Bertana, soprano, and Giovanni Inghilleri, baritone, were the soloists. The work was acclaimed and produced a universally favorable impression. The composer was present and received an ovation. On the same occasion Arturo Toscanini conducted Beethoven's Ninth Symphony.

Salzburg Festival Prices Quoted in Thousands

SALZBURG, June 22.—Owing to the vagaries of foreign exchange rates, prices quoted in the announcements for the coming festival here run into thousands of crowns, which in view of the present flood of paper money, literally represents bales of banknotes. The highest priced tickets are listed at 60,000 crowns, or approximately six dollars under the present exchange rates. The lowest rate is 10,000 crowns. Although the prices are considered reasonable by visiting foreigners, it is pointed out that they are well beyond the means of many native music lovers.

SURVEY OF MUSIC IN EUROPE



New Works Heard in Düsseldorf

DÜSSELDORF, June 23.—The recent festival of the United German Musical Societies ended here recently after bringing forward many new compositions worthy to rank with the best of contemporary music. The high point of the week was probably the first hearing of Max Reger's Piano Quintet in C Minor, a composition which has some wonderful passages in the intermezzo and adagio movements. The Haveman Quartet, with Karin Dahas, pianist, performed the quintet as well as a notable quartet by Artur Schnabel, which had one earlier hearing in Berlin. A very modern composition was Alois Haba's Fantasy for Orchestra and Piano which the local Symphony played under the baton of general music director, Carl Panzer, who was largely responsible for the great success of this year's festival. Anton von Weber is the composer of an orchestral piece in the antique form of a Passacaglia with ultra-modern tonal treatment, which proved a significant work. The skill of Ewald Strässer as composer was well demonstrated in his Fifth Symphony. Among the choral works, a hymn called "Nature" brought forward a composer hitherto virtually unknown. He is Victor Merz and his talent must be reckoned with among the younger composers. The solo parts were excellently sung by Amalie Tunner, Else Pfaff, August Richter and Alexander Kipnis. The work requires a large chorus and augmented orchestra. Maria Hartow and Julie Korner, both sopranos, also took prominent parts in the festival.

Modern Music in Saarbrücken

SAARBRÜCKEN, June 23.—Artists from a dozen German cities were recruited for the recent festival of modern music which brought first hearings to many compositions of interest. The Wendling Quartet of Frankfurt played for the first time a Prelude and Fugue for String Quartet by Hermann Gradner, a pupil of Reger. Mischa Szenzkar, a young Hungarian pianist, with Ena Rubens, soprano, gave a first hearing of the former's cycle of Japanese Songs, a work of great charm and melancholy beauty. Friederich Klose's Quartet in E Flat, another new composition, was one of the high spots of the week, which also brought a first hearing here of Schönberg's Orchestra Piece, Op. 16. A festival overture by Bodo Wolf, conductor of the local Symphony, was performed for the first time and proved to be a composition of sweep and emotion. Other modern composers represented on the programs were Richard Strauss, Josef Eiden and Stephen Frenkel. The soloists of the festival included Anna Lenzberg of Düsseldorf, Alfred Paulus of Stuttgart, and Anton Kohmann of Frankfurt. For the orchestral programs, the Symphony was augmented by players from Cologne and Trier.

Kolberg Festival Attracts Many Artists

KOLBERG, June 22.—The annual music festival here proved one of the most successful ever held. Many artists were attracted from all parts of Central Europe. The Blüthner Orchestra from Berlin, under the baton of Camillo Hildebrand, gave a symphonic series in which Andreas Weissverber, violinist of Berlin, played as soloist. The pianists, Kwaff and Frieda Hodanp, were heard in a fine program of Schubert compositions which was followed by an evening of Schubert lieder sung by Walter Fischer, baritone. Mafalda Sabatini, of the German Opera House in Berlin, was also a soloist at the festival, which concluded with a fine program of sacred music including Hildebrand's beautiful "Vom Himmel Hoch."

WEIMAR, June 22.—A festival marking the fiftieth anniversary of the founding of the Weimar Music School brought Waldemar von Bausnern and Richard Wetz, concert singers, and Hermann Keller, Stuttgart organist, as visiting artists. The school gave a performance of "Hansel and Gretel" under the baton of Gustav Lewin. The programs were arranged by Director Bruno Hinze-Reinold.

Modern Opera Settings Displayed in London Exhibition

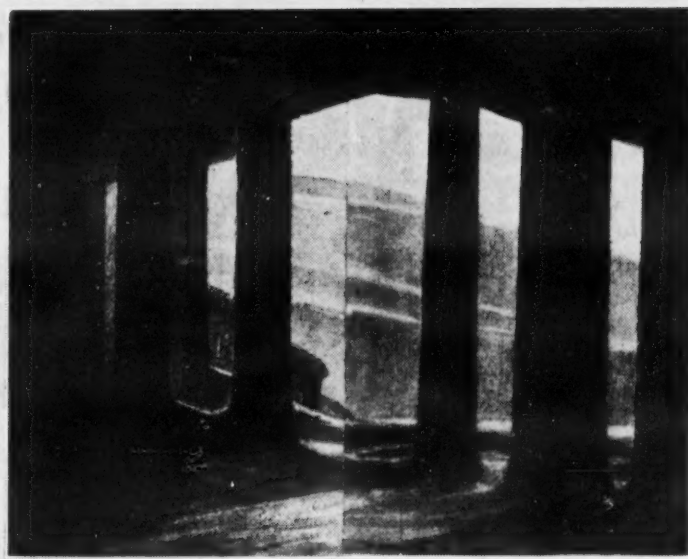
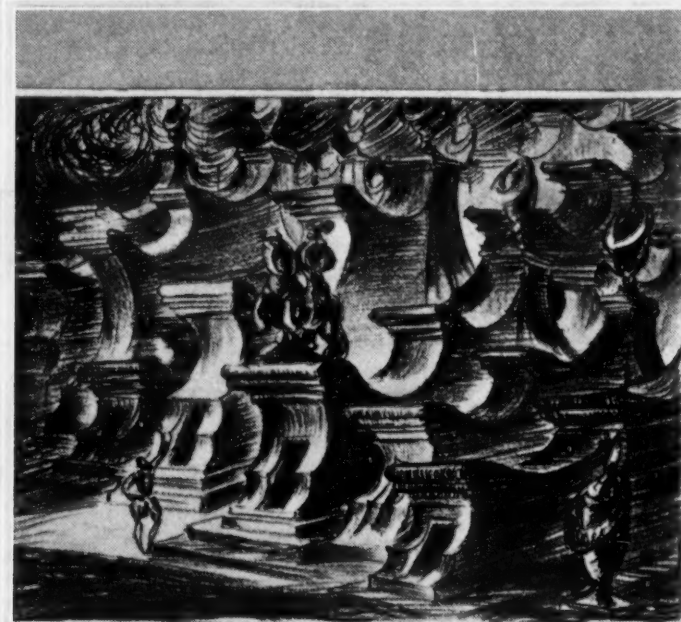
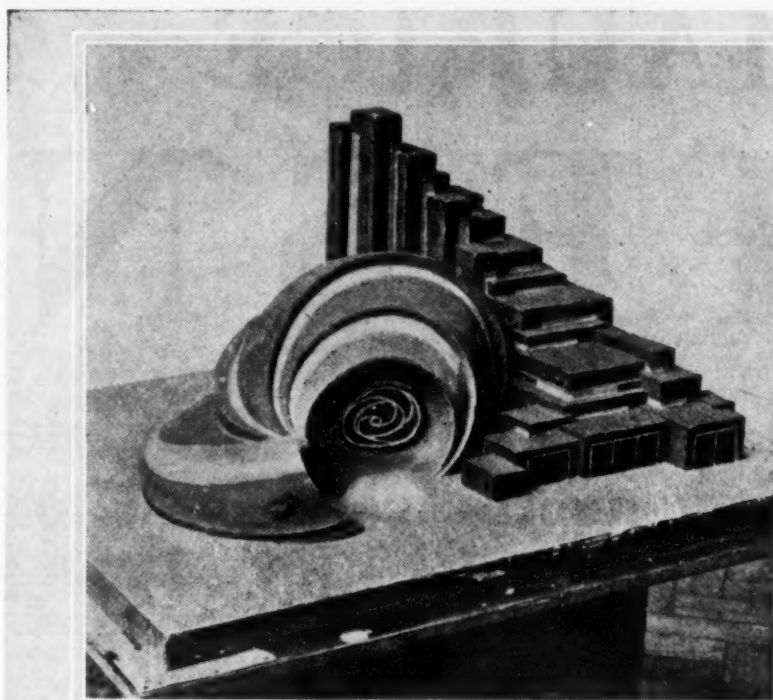


Photo from Sketch and Illustrated London News

Modern Stage Settings Exhibited at the International Show at Victoria and Albert Museum in London. Above Left: Model for a Stage by Luckhardt; Right: Setting for Scene I, Act II of Mozart's "Don Giovanni" by Ernst Stern. Below Left: Adolphe Appia's Conception of the Sacred Forest in "Parsifal"; Right: The Seville Courtyard in "Don Giovanni" as Designed by Rochus Gliese

LONDON, June 23.—Of especial significance to the craftsman in the world of opera and the theater, and of equal interest to the layman, is the International Theater Exhibition now on view at the Victoria and Albert Museum. Brought together under a single roof are models in virtually all the manners of modern stage decoration by a compre-

hensive group of American and European artists which includes such men as Gordon Craig, Adolphe Appia, Ernst Stern, Roschus Gliese, William Simmonds, Robert Edmond Jones, Norman Wilkinson, Paul Nash and Geoffrey Holme. Many of the settings are in actual use at the moment in productions throughout Europe.

In connection with the exhibition, a series of lectures is being given by Gordon Craig, Granville Barker, George Bernard Shaw, Sir John Martin-Harvey, John Drinkwater and Basil Dean. In his address, Mr. Craig made an earnest plea for the prompt establishment of a British national theater for drama and opera.

Berlin Philharmonic Observes Anniversary

BERLIN, June 23.—A series of three festival concerts recently celebrated the fortieth anniversary of the founding of the Philharmonic Orchestra. Two evenings were devoted to Brahms and the third to Beethoven. The opening concert was conducted by Wilhelm Furtwängler, the new conductor, who gave excellent readings of Brahms' E Minor Symphony, and the same composer's Hadyen Variations. Emmi Leisner, mezzo-soprano, was the soloist, and with the chorus of the Berlin Liedertafel, sang the Rhapsody, Op. 53. Georg Schumann was the conductor of the second program, which was in the nature of a memorial for the past conductors of the famous organization, including such men as Bülow, Nikisch, Richter, Rauchenecker, Kogel, and many others. The chorus of the Singakademie, with Emmi von Stetten and Wilhelm Guttman as soloists, gave a fine performance of the Brahms Requiem and of the "Schicksalslied." Of the Beethoven program, which included the Leonore Overture, the E Flat Concerto for piano and the Fifth Symphony, Richard Hagel was conductor and Ferruccio Busoni played superbly as soloist.

The title rôle of the new "Carmen"

production at the Staatsoper was sung by Barbara Kemp, who is to appear next season at the New York Metropolitan. The revival was in every respect a notable one, and not the least important feature was Mme. Kemp's *Carmen*, a rôle which she sang to perfection and interpreted with much dramatic fire. Robert Hutt was the *Don José* and Karl Elewing, as guest artist, displayed a fine voice as *Escamillo*. Leo Blech was the conductor and the investiture, of a finer sort than has been seen here in many a year, was the work of Holh. At the German Opera House the performances of two guest artists, one Russian and one Swedish, have attracted much favorable attention. In "Rigoletto," David Jaroslowsky, formerly of the Petrograd opera, sang the title rôle in fine style. The *Gilda* of the cast was Andrejewskilonds of the Stockholm Opera, an artist well known here in concert work.

With the advance of summer concerts by various singing societies have increased in number. Among the recent programs of merit was one by the Liedertafel under the baton of Max Wiedemann. Margarete Ober, soprano, who was accompanied by her husband, Artur Arndt, was the soloist in a group of Schumann lieder, which she sang with distinction. The program embraced

works of Heger, Neumann and Kaun. The Wiborg Sängesbröder, a men's chorus from Finland, gave an exceptionally fine exhibition of singing on its recent visit. In numbers by Sibelius, Palmgren and Jarnefelt, the chorus sang with a magnificent feeling for values under the admirable control of its conductor, Allan Schulman. Wainö Sola, of the Helsingfors Opera, revealed a tenor voice of warmth and beautiful timbre as soloist in a group of Scandinavian songs.

Another recent anniversary concert was that of the Academic Institute of Church Music, which celebrated the centenary of its founding. Helga Weeks, contralto, and Karl Klingler, pianist, were the guest artists on a program which otherwise included only members of the faculty.

The pianists led in the number of recent recitals. Alessandro Taburini, a young Bulgarian composer, was heard in another program of his own music, which is of the impressionist school. Clara Rabinowitsch, one of the best pianists of the year, gave another excellent program, in which her interpretations of Beethoven were outstanding. With the Philharmonic Orchestra Zbigniew Drzewiecki gave a technically fine but emotionally barren performance of a Brahms concerto. In a program of Moussorgsky and Scriabine, Wassily Sawadsky made an excellent impression by his display of temperament and flawless technique.

"He has a sweep of the keyboard and a solidity of finger play that rank him with the exciting pianists."—*Chicago Daily Journal*.

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A Few Recent Notices

"Mr. Dumesnil revealed the refined delicate tone, as well as the imaginative spirit. The public like Mr. Dumesnil very much." — Herman Devries, *Chicago Evening American*, Feb. 8, 1922.

"Played with appreciation for the spirit of the modern mode of expression by means of the piano. He understood the music and had the technique to make clear what he had in mind." — Karleton Hackett, *Chicago Evening Post*, Feb. 8, 1922.

"He plays with a great deal of feeling, he is a master technician and thoroughly imbued with the poetry of music." — *Roanoke Times*, Roanoke, Va., March 14, 1922.

"Mr. Dumesnil is master of his instrument and displayed a remarkable skill. His execution is delicate and beautiful and at the same time he plays with a great breadth and depth the passages demanding it. Has a wonderful technique and a poetic refined musical feeling. The concert yesterday gave him a splendid opportunity to prove his versatility, solidity, brilliance and style." — *Dubuque Telegraph-Herald*, Jan. 30, 1922.

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SEATTLE FEATURES CHORAL CONCERTS

Church Choir Sings "In a Persian Garden"—Civic Orchestra Plays

By David Scheetz Craig

SEATTLE, July 1.—The Choral Society of the First Presbyterian Church, W. H. Donley, organist and conductor, gave an excellent program on June 23, assisted by Edith Kendal, violinist, and the church quartet consisting of Lotta Logan Parsley, soprano, Mrs. Israel Nelson, contralto, E. Graham Morgan, tenor, and J. B. Richard, baritone.

Lehman's "In a Persian Garden" was sung recently by the members of the Plymouth Congregational Quartet and Choir under the direction of Wallace MacMurray. Solo parts were taken by Margaret Moss Hemion, soprano; Mrs. Adam Beeler, contralto; J. R. Harvey, tenor; W. H. Worth, bass, and David Brown, baritone; and the accompaniment was furnished by Leone Langdon at the piano and Margaret McCulloch Lang and Alice Williams Sherman, violinists.

The Civic Orchestra, conducted by Mme. Davenport Engberg, gave a concert on June 20 at the University Stadium, under the auspices of the Associated Students of the University of Washington. The soloists were Vera Downs Preeg, coloratura soprano; Marie Danks, contralto; Sydney Laurence Dixon, tenor, and Ruth Johnson, pianist.

Marian Coryell, who is a member of the music faculty of the Cornish School, gave an interesting recital at the School on June 19, presenting a program made up entirely of her own compositions which revealed her as a skilful melodist and sane harmonist. Original works for voice, cello, and piano were interpreted by a number of Seattle musicians, including Mrs. Adam Beeler, Mrs. Bruce Morgan, Frederick Wiederrecht, Alfred Boardman, vocalists, and George Kirchner, cellist. The Cynthia Series, consisting of seven short piano sketches, was made more attractive by a dance interpretation while being played. Miss Franklin Crawford and Jorg Fasting also interpreted in dance an Indian com-

position with the composer at the piano. Jessie Emily Hull presented Caroline Stewart, soprano, in a recent recital with Minnie Mueller Hemrich, accompanist, and Mrs. Harry Cone introduced Irene Kelso Spencer, mezzo-soprano, assisted by Edna May Edwards, pianist, and Siri Engmann, violinist.

The second of a series of recitals by pupils from the Kantner vocal studio on June 21 featured Sydney Laurence Dixon, a tenor of ability.

Assisting on the program were Corrine Wilson, soprano; Kiturah Gosslee, contralto, and Nathan Stewart, baritone. Clifford W. Kantner presided at the piano.

On the same evening A. W. Whistler presented a large class of piano students in recital. Pupils of Agness Ross appeared on June 19. Beatrice Nelson, soprano, and Frederick Wiederrecht, tenor, pupils of C. W. Kantner, gave an attractive program on June 24 at the Fine Arts Hall. Mr. Kantner was at the piano. Piano students from the classes of Sara Yeagley and Mrs. Charles Brown were among those heard in recital during the past week.

COLLEGIANS GIVE "MIKADO"

Redlands University Hears Opera and Concerts During Commencement

REDLANDS, CAL., June 30.—Commencement week at the University of Redlands was marked by the annual Zanja Fiesta on June 19, when a performance of "The Mikado" was given in the Alumni Greek Theater on the campus, with a cast that included Melville Harris, Norman Price, Stanley Holmes, Leo Anderson, Cecil Stewart, Ruth Cruickshank, Zelda Reeves, Minnie Myzelle and Ruth Grinnell. The University Orchestra furnished the accompaniments, and there was a chorus of over fifty. The performance was under the direction of Professor C. H. March and Lucille Crews, dramatic coach.

At the annual Fine Arts Concert Christine Springston, Ruth Grinnell and Joyce Yoder were heard in organ numbers; Elma Tolleson, Ruth Cruickshank,

Zelda Reeves, Marion Boulette and Norman Price in vocal numbers; Christine Springston, Deidamia Netherton, Nancy Cavanagh, Ruth Grinnell, Joyce Yoder, and Iola Stower in piano music; Eleanor Hadden, Hester Drew, Ruby Newman and Hazel Smith in violin pieces.

One of the most interesting musical events of the year was the graduation recital of Christine Springston, who played the Tchaikovsky concerto in B Flat Minor, the Chopin Sonata in B Flat Minor, and a group of modern pieces, in addition to the Bach G Minor Fugue, played on the organ. Miss Springston accomplished the unusual feat of taking both her Bachelor of Arts degree in the Liberal Arts College and her Bachelor of Music degree in the Fine Arts College.

Elma Tolleson, soprano, and Harold Scott, violinist, recently gave their graduation recitals. Miss Tolleson was heard in a group of old Italian songs, a Handel aria, a French group and an American group; Mr. Scott in the Mendelssohn concerto, a Haydn Sonata, a movement of the Bach Sonata for violin alone, and a group of modern pieces. A. C.

California Federation in Concert to Aid Rural School Work

LOS ANGELES, June 30.—For the purpose of enlarging its fund used in the establishment of musical appreciation classes in the rural public schools, the public school music department of the California Federation of Music Clubs recently gave a program at the Bovard Auditorium of the University of Southern California. The program demonstrated the evolution of the music student into the artist and was presented through the co-operation of the Alhambra City High School Orchestra; students of the University, and the Madrigal Club of Glendale, with Arthur Mirovitch, the Russian pianist, and Charles Wakefield Cadman, as artist soloist. Mr. Cadman is director of the education department of the California Federation. The concert was presented through the efforts of Mrs. Emma Bartlett, chairman of the public school music committee; Mr. Cadman and L. E. Behymer, director of the American music department.

Marie Novello, Welsh pianist, will play in Toledo, Ohio, on Nov. 10. next.

EVENTS IN PASADENA

Playhouse Association Sponsors Programs of Songs and Dances

PASADENA, CAL., July 1.—An artistic program was a feature of the annual dinner, attended by 500 members of the Pasadena Community Playhouse Association, in the Maryland court garden recently. Dances were given by Ruth A. Bolgiano and songs by Mr. and Mrs. Norman Hassler, baritone and soprano, respectively; and Gretchen Altpeter, soprano, accompanied by Ruby Edgecomb. A duet was sung by Miss Altpeter and Mrs. Blanche McTavish Smith, contralto. Vernon Robinson was at the piano for Miss Bolgiano's dances, "Vive la France!" "Morning," "The Waterlily" and "The Butterfly," all original conceptions of the artist.

A dance production, "In the Courts of Chance," was given by professional and amateur artists, under the direction of Miss Bolgiano, who is assistant director of the Pasadena Community Playhouse, on the "membership night" given by the Playhouse Association in the High School Auditorium, on June 16. A series of episodic dances interpreting various games, including chess, solitaire, dice, roulette, was given, with *Chance* and *Fair Play* favoring the ultimate winners. The dances were originated and taught by Jack and Miles Mershon, Irene Williamson, Miss Bolgiano, Cloyd Duval Dazell and Jane McDuffie. There were about sixty participants. Solo dances were given by Jack and Miles Mershon, Thyrza Showalter, Miss Bolgiano, Miss Williamson, Emil Morehardt, Mary Mayer and Judith Bland.

Gretchen Altpeter, soprano, is to be a member of the Pacific Vocal Quartet this summer, and will also teach singing at the Pacific Palisades Chautauqua sessions to be held near Santa Monica, Cal.

MARJORIE SINCLAIR.

SAN ANTONIO, TEX., June 30.—Mary Jordan, contralto, was soloist on June 22 at an open-air concert given at the Veterans' Bureau Training Center. Walter Dunham was the accompanist and John M. Steinfeldt was heard in a group of his own compositions.



Photo by Edwin F. Townsend

MILDRED BRYARS
CONTRALTO

TORONTO MAIL & EMPIRE, FEB. 1, 1922—

"Revealed a contralto voice of great natural beauty. It has color and feeling, and the vocalism of the young artist was excellent. Miss Bryars is a distinctly pleasing contralto."

NEWARK NEWS, MAY 8, 1922—

"So pleased the audience that she was heartily applauded. Gifted with a mezzo-contralto, she shows excellent schooling in the management of her voice and sensitiveness to the moods and sentiments in the songs she interprets."

LOWELL COURIER-CITIZEN, APR. 26, 1922—

"Has a really beautiful contralto voice and gave rare pleasure. She colored her tones to suit the text with sympathetic understanding and sang with artistic discretion."

PROVIDENCE TRIBUNE, MAY 6, 1922—

"Won her audience at the outset by her attractive personality, combined with a voice of distinct natural beauty, musical feeling and dramatic instinct, and her diction was excellent."

PORTLAND PRESS, OCT. 12, 1921—

"Proved exceedingly pleasing. She has a voice, rich in quality, well trained, and used with discrimination and a dramatic instinct that lent color and tone to her whole performance."

HAMILTON, ONT., SPECTATOR, FEB. 1, 1922—

"Revealed a voice of bright texture and adequate range, and her singing grew more winsome with each number. She sang with fine intelligence, and her performance was in every detail, artistic."

BANGOR NEWS, OCT. 8, 1921—

"Was all that the most critical could ask for. She disclosed a lovely voice, sang with intelligence and musical feeling, and her work was sincere and admirably enacted."

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Edited by *John C. Freund*

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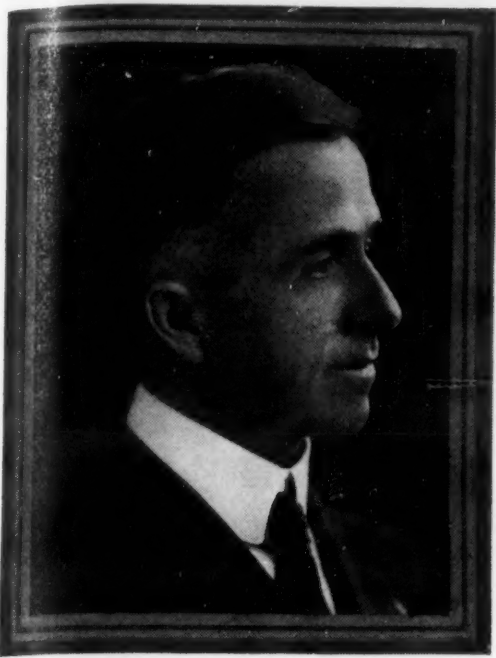
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Marked Advance Shown in Study of Music in Akron Public Schools



B. F. Stuber, Organizer and Head of the Department of Instrumental Instruction in the Public Schools of Akron

AKRON, OHIO, July 1.—Five hundred school children were heard playing in unison when the department of instrumental music in the Akron public schools gave its annual demonstration program in the Armory recently. This program, conducted by B. F. Stuber, head of the department, showed the advance which has been made under his supervision.

Mr. Stuber inaugurated the department, and when he came to Akron from the Dana School of Music and assumed charge of the work, he had no text books conforming to his ideas. Accordingly he evolved his own lesson sheets, printing these from week to week upon a little mimeograph in his home. The course recently was taken over by a publisher, and has been adopted in the schools of Pittsburg, Rochester and Ithaca.

As the work stands now four full-time violin teachers are employed and three full-time wind instrument teachers in the twenty-six grade schools. Instruction is free to the children. Pupils furnish their own instruments and music except in a few buildings where instruments owned by the school are lent to beginners. These instruments were paid

for by individual schools with funds gained from entertainments and home and school league contributions. About \$5,000 has been spent in this way.

The purpose of the concert, as outlined by Mr. Stuber, was to provide an opportunity for every boy and girl in the school orchestras to play before an audience. Twenty-six grade school orchestras and wind ensemble classes were represented. The thirty-six children of the Lincoln School Orchestra, all trained in the public school classes, appeared in their new uniforms. Mr. Stuber, in directing the concert, was assisted by Florence Dye, Naomi B. Parker, Wallace Nelson and James A. Campbell, teachers of strings, and Lloyd Haines, Chester Lebo and Paul Weeks, teachers of wind instruments.

JOSEPHINE VAN DE GRIFT.

CANTATA IN GRAND RAPIDS

Church Choir Repeats "Holy City"—
Recitalists Appear

GRAND RAPIDS, MICH., July 1.—Owing to the overflow attendance at the performance of Gaul's "Holy City," given under the leadership of J. Jans Helder at Trinity Community Church on June 18, arrangements were made to repeat the cantata a week later. The choir was augmented, and an orchestra furnished the accompaniment, for the work.

Songs composed by Lois Kortlander-Marshall and sung by Mrs. Thomas Ford, soprano, were a notable feature of the recital given by piano pupils of Marguerite Kortlander on June 17.

Joseph H. Hummel, baritone, and Mrs. Malcolm F. Denise, contralto, gave a recital at St. Cecilia Auditorium on June 13. Mrs. Helen Baker Rowe was at the piano. VICTOR HENDERSON.

To Give Courses in North Adams Summer School

LOWELL, MASS., July 3.—Inez Field Damon, director of music in the Lowell State Normal School, is to organize and conduct the music courses in the new summer school which the Massachusetts State Department of Education is opening in North Adams, Mass., this summer. Ruth Boulger has been engaged to teach music in the Lowell High School during the coming year. She is also to take charge of music in the summer school at Plymouth, N. H., this year. Daisy Precious is to be supervisor of music in the towns of Westford, Acton and Littleton, Mass., next year. Both Miss Boulger and Miss Precious were graduated this month from the music supervisors course at the Lowell State Normal School.

TERRE HAUTE, IND.—Eugenia De-Coursey Hubbard, pianist, was heard in recital at the studio of her teacher, Anne Hulman. Helen Ann Kirk, organist; Ruth Marcotte, soprano, and Carolyn Wheeler and Margaret Stepzinski, pianists, students of the Conservatory at Saint-Mary-of-the-Wood, gave recent programs at the Cecilian Auditorium.

New Club in Providence Plans Association with Edwards Conservatory



Hannah Shippee-Edwards, Director of the Edwards Conservatory in Providence, R. I.

PROVIDENCE, R. I., July 3.—Hannah Shippee-Edwards, founder and director of the Edwards Conservatory, has extended the influence of that institution in the cause of good music, as the Mozart Club has been organized, and will work in association with the Conservatory. This club has about fifty charter members. It is proposed also to establish a bureau through which engagements may be procured for young artists. Three recitals were recently given at the Conservatory by the following pupils: Anna Loven, mezzo-soprano; Louise Osgood Seamons, contralto; Doris Eveleen Ham-

ilton, lyric soprano; Richard Kullberg, pianist, and William Paul Wigham, baritone. They were assisted by Alma Holm, pianist; Alice Ethel Hall, reader, a teacher at the Conservatory, and Elizabeth Hope Higgins, who shared with Miss Holm the duties of accompanist. Mrs. Shippee-Edwards sang songs composed by herself, and among the numbers heard was "Rainy Day," her setting of a poem by Longfellow. This was received with marked favor.

QUARTET IN MANCHESTER

Organizations of Neighboring Cities
Heard Under Club Auspices

MANCHESTER, N. H., July 1.—The Lyric Male Quartet of Portsmouth was cordially received in a recent local program given under the auspices of the Swastika Club. Solos, as well as concerted numbers, were a feature of the program. The quartet comprises Arthur L. Hartford and Orin Shaw, tenors; Ernest L. Bilbruck, baritone, and Frank Marshall, bass. Marion Burke and Dorothy Hoitt of this city, readers, were the assisting artists.

The Concord Orchestral Club, with Harold Dearborn, tenor, and Cecil Wilcox, baritone, as the assisting artists, gave an interesting concert in Odd Fellows' Hall in Manchester recently, under the auspices of Ruth Chapter, Order of the Eastern Star. Mr. Dearborn and Mr. Wilcox are members of the choir of South Church, Concord.

Natalie T. Southard, a former resident of this city, has resigned her position as music supervisor of the Haverhill, Mass., public schools to accept a similar post in Providence, R. I. She will again be a member of the music faculty of Pennsylvania State College.

CARRIE C. FRISSELLE.

WESTERVILLE, OHIO, July 1.—A new pipe organ, gift of an unknown donor, is being installed in Lambert Hall, the music conservatory of Otterbein College, as one of the first contributions to the Diamond Jubilee Fund of \$2,000,000, and will be ready for use in September.

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NEW YORK, JULY 8, 1922

POSTAGE AND THE SUBSCRIBER

DURING the war period, mainly through the pernicious influence of Claude Kitchin, member of Congress from a small Southern district, the rate on second-class matter which includes all periodicals for which the public subscribes, was radically changed. Prior to this the rate was one cent a pound for such matter, which enabled the publishers to offer their publications at low subscription rates, as they could send their periodicals to all parts of the country, at the same cost of postage.

Under the new law a zone system was established whereby not only were the rates greatly increased as the distance from the office of publication increased, but a still further increase was made year by year, so that ultimately a point was reached where publishers were forced to pay an amount in postage for their publications positively greater than the total sum they received from the subscription. Local papers, especially the small country dailies and weeklies, were practically exempt under the system, their readers being naturally confined to the district centering about the office of publication.

The increased burden on the publishers was not met by the small advance made in the subscription price.

The arguments used in favor of the new system were that there was a deficit in the postal service, which Mr. Kitchin claimed was virtually a subvention out of the public purse to the publishers.

In answer to this, it was contended that periodicals of all kinds, particularly the class and technical press, had an educational as well as news value which the government of this coun-

try had always recognized. It was furthermore shown that not only the zone system but a high rate of postage for second class matter had always been refused by Congress, from the days of Jefferson. This, however, had no weight at the time, as Mr. Kitchin claimed that the increased postage rate unquestionably would throw a large number of publications out, which he urged would be beneficial as the great majority were published in the North and Middle West and were known to be Republican in their political faith.

After the war the country claimed not only a reduction in national expenditures, much of which has been accomplished, but a reduction in taxation. This reduction has been effected in practically every line with the exception of the publishing business.

Representative Kelly has introduced a bill in Congress which does not attempt to abolish the zone rate, but does urge that the further advances in cost of postage shall be halted and the rate maintained where it is to-day, which in itself is over 200 per cent of what it was in 1913. When our readers realize that the increase in the zone rate was from 100 per cent for the first zone to no less than 900 per cent on the last zone, they will see for themselves its obvious injustice.

It is in the interest of subscribers, especially those who subscribe at distant points, to all publications, that the cost of postage be not made of such a character as must eventually increase the price of subscription. Readers of MUSICAL AMERICA therefore are personally interested in the matter and they are urged to write to their congressmen and senators advocating the support of Representative Kelly's measure.

OPERA AT THE ART CENTER

OPERA, like all institutions, must keep abreast of the times if it is not to stagnate and retrograde. Those of the Metropolitan directors who can see the handwriting on the wall, apparently are strongly in favor of co-operation in the Civic Art Center proposed for New York. This, as suggested by City Chamberlain Philip Berolzheimer, would involve the sale of the present home of the Metropolitan, together with the seven warehouses in which are stored scenery and other equipment, and would transfer America's foremost temple of song from Fortieth and Broadway to Seventh and Fifty-ninth, where accommodations of an amplitude virtually impossible on the present site would make the Metropolitan more than ever unique among the operatic institutions of the world.

Against the patent advantages that would accrue from such a move, there is an undercurrent of opposition which seems to be concerned chiefly with a possible loss of prestige on the part of the institution. Apparently, social prestige is what is meant. Some of those who are steeped in the traditions of the older order dread to see the Metropolitan become a part of any civic enterprise. Its former exclusiveness is dear to them. The glitter and pomp, the display of jewels and gowns, the sense of social caste which has clung to the boxes as compared to the orchestra seats, and to the orchestra as compared to the balconies, have meant as much to them as what transpired before them on the stage. They have been free to express their regret that in recent years the character of audiences at the Metropolitan has been changing, and that "tradespeople" rather than the socially-elect have been coming into possession of seats coveted by subscribers. For them, there is the prospect of a further loss of the atmosphere they have cherished, if the Metropolitan becomes one of a group of institutions in a municipal art center like the one proposed.

Aside from steps which can easily be taken that will leave the Metropolitan as completely in control of its own affairs in the proposed new home as it is to-day—one of which, no doubt, would be to insure the boxholders their present rights at the new opera house—the Art Center would offer opportunities for increased brilliance in the audience chamber as well as on the stage, if that should be the will of the patrons. Prestige is largely a matter of public opinion, and there can be no doubting that the old idea of looking on the audience itself as "half the show" when opera is given, is waning. On that day when the Metropolitan shakes off social exclusiveness and becomes in spirit what it is fast becoming in fact, the opera of the multitudes, its true and lasting prestige will begin.



Photo by "Photograms," N. Y.

Varying Phases of Musical Activity Represented in Group of Composer, Singer and Club Leader

Shortly before taking passage for Norway on June 9, after a season of teaching in America, Christian Sinding, the noted Norwegian composer, and Mrs. Sinding, who accompanied him, were photographed with Marie Tiffany, soprano of the Metropolitan Opera Company, and Nan Stephens of Atlanta, Ga., president of the South Atlantic District of the National Federation of Music Clubs and Concert Director of the Music Study Club of Atlanta. Miss Stephens is seen at the left, Mr. Sinding stands next to her, then Miss Tiffany, and at the right Mrs. Sinding. Miss Tiffany also departed for Europe a few days after this photograph was taken, sailing on June 13 from Quebec for Hamburg.

Whitehill—Shortly before the date on which he was scheduled to take passage for America, Clarence Whitehill, baritone of the Metropolitan Opera Company, sang at the American Embassy in London before King George and Queen Mary. The American baritone was presented to their Majesties, who shook his hand and complimented him on his singing, according to press dispatches received from the British metropolis.

Korngold—The music of the younger British composers interested young Erich Korngold, the composer of "The Dead City," when he visited London recently with his father, Dr. Julius Korngold, the noted Viennese critic. It was said that he was particularly engrossed by the compositions of Arthur Bliss.

Coates—The sport of Izaak Walton has a devotee in Albert Coates, guest conductor of the New York Symphony, who is back in England after having conducted concerts in Milan at the Scala. Mr. and Mrs. Coates have taken a cottage at Beechdown, Walton Road, East Molesey in Surrey, for the summer. The conductor intends to divide his time between preparing his programs for next season and in fly-fishing the streams in the neighborhood.

Hutcheson—Joe Cawthorne's famous song, "You Can't Play Every Instrument in the Band," bids fair to be contradicted by Ernest Hutcheson, who, in his zeal to add to his already expert knowledge of orchestration, has been mastering the instruments themselves. At present he is devoting himself with such enthusiasm to the saxophone that, according to Mrs. Hutcheson, the piano would be jealous were it human. From their summer home at Sandwich, Mass., she writes: "It's the most gorgeous silver-plated affair! Mr. Hutcheson treats it like a baby. But, oh, those sounds! Fortunately, the studio up here is away off in the woods, so he can blow to his heart's content."

Hanson—Sowerby—The honor of playing before the King of Italy recently was extended to Howard Hanson and Leo Sowerby, the American composers now at the American Academy in Rome. A Suite composed by Mr. Hanson and dedicated to the King was presented, and Mario Corti, a well-known Roman violinist, played the last number of Leo Sowerby's Suite for Violin and Piano, with Mr. Sowerby at the piano. Ambassador Child represented the American embassy at the meeting. The King expressed his pleasure in the visit and in the dedication of Mr. Hanson's Suite.

Cadman—"The Witch of Salem" is the title of the grand opera to which Charles Wakefield Cadman has devoted most of his creative energy in the last two years. The composer, who recently purchased a home at Hollywood, Cal., and who expects to spend the summer writing songs and part-songs for two or more voices, believes that his new work will have a wider appeal than "Shanewis," which was the first American opera to have more than a single season at the Metropolitan.

Point and Counterpoint

By Cantus Firmus, Jr.

The Critic

IT was a critic who carried the first pen found to be more Martian than the sword. The early diagnosticians, prying, prurient, bird-like creatures, all carried quills. Prescriptions and death-warrants gave them enormous prestige. The modern critic is a double cross between a judge, an umpire, a tell-tale and a pallbearer. He can pass sentence with "superfine, elegant ease"—nothing up his sleeves—call a strike like an old school walking delegate, peach on his pal with perfect poise and cry "Out!" with the finality of Gabriel. When he hands down the last decision we know the jig is up and the jigger is juggled.

Some critics are super and some hyper. The super the hyper, generally, and vice versa. They appear in public disguised like other umpires, so they won't get caught between bases and put out. They are born sensitive and subject to draughts. Nothing hurts a critic more than to be mistaken for an usher. When some sweet old lady tries to hand him her seat number on the way in, his night is ruined. After that he fails to distinguish between the piano-mover and the artist, thinks the page-turner is playing a duet and that it's all wrong, and hurries out to write a philippic on the futility of sound and sense.

MUCH confusion has existed among audiences as to the identity of critics. For many years they were confused with the claque. Then the brave bouquet carriers were suspected of being of the cognoscenti. Otherwise how would they know when and where to convey the flowers? Preposterous, but plausible. A guide to these interesting personalities is herewith provided and their characteristics briefly summarized.

The aisle seat critic is the early bird that gets the worm, just as the performer is getting the hook, and makes a dash and a couple of dots for Madison Square in time to see a knock-out. The composer critic is more super than hyper, except when one of his own pieces is being done. He is not always in at the finish. The orphan-child critic (familiarly termed "orphan hyphen") is of nondescript appearance and insists on sitting in the last row no matter where his tickets instruct him to sit. He seems meek and of the *sub* type, but oh the dirt he can do!

THEN there is the deaf critic who fails to mention the big number in his write-up, the absent critic who is a bit psychic and is suspected of covering his concerts by radio; the wardrobe critic, who hears through his eyes and thinks with his nose, and the gas man critic, who takes a quick inspection of the house.

Other less obscure varieties are:

Philosophical—regards all art as a test of endurance.

Comparative—measures all in terms of the greatest.

Historical—takes most of his space telling how the same thing was done forty years ago.

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G. C. TURNER.

THE German artist will be represented in America next season, it appears, not only by a number of admirable singing folk at our leading opera house, but also by a specially imported company. "Salome" will then be given an original twist, in that Herod will chatter guttural Teutonese, instead of the nasal Gallic! Perhaps, too, the Dance, which ought to have a good claim to Biblical sanction, will veer from can-can to canter?

Plain Talk

A CORRESPONDENT, warmly articulate on behalf of native music, has written to me at considerable length, pointedly pointing out "that the task of acquainting the musical public of this country with the work of American composers is one which belongs to the musical journals of America." His letter, being too long for quotation in this column, is published in MUSICAL AMERICA's Open Forum.

IT is claimed, firstly and rightly, that while one may readily place oneself *en rapport* with present-day composition in Europe, by studying the musical journals of Europe and America, no such means exists for following the progress of American composition. As well bewail the fact that there has gone on more intelligent controversy over some nearby familiar planet than over some recently discovered remote star. Creative music in Europe is a thing full grown, maturely vital, out of whose ferment incessantly issues new and often striking material. Creative music in America is a stripling thing, barely arrived at puberty, out of whose youth and crudity very occasionally comes stuff authentic and individual.

AS to our young and "promising" composers, where and how many are they? Say, for the sake of argument, that there are plenty of them; if conductors and soloists in this country are niggardly about performing their music, how are musical journals to put a name to these gifted fellows? Through the American music heaped upon the market by our enterprising music publishers? Hardly. Few publishers can afford adventures in altruism; they are bound to look more favorably on the type of music

that will "take with the public"; and such music rarely takes with posterity. Except when a composer has won a name for himself. Then his music will be engraved on copper plates even though it be from end to end incomprehensible to the celebrated layman. Because simple folk buy by name and are content. The surest, if not the only way of winning a reputation is through *performance*. Which completes the vicious circle and brings one back to conductors and soloists.

MY critical correspondent wants to know who the "neglected composers" are. Frankly, I do not know, and precisely for the reasons just indicated. When a veritable talent does manage to squeeze into the mass of published mediocrity the musical press usually tries to tell a waiting world the good tidings. But music is made to be heard, and if more native works were regularly performed more true talent would be regularly uncovered. The youthful European composer has a head start on his American brother in that he has more opportunity of having his work performed. He has fewer obstacles in his path to the bar of critical and lay opinion. He has far less prejudice, high and low, to overcome at home. With one stone he kills a brace of desirable birds: *hearing* his own music—extremely important to the technical health of every composer—and having it publicly judged.

THERE is no divining rod for discovering talent or even genius. The only really safe avenue for appraising music is through the ear. No other method is quite so reliable. A man might devote himself wholeheartedly to the study of new manuscripts, but his judgment would amount to no more than an individual opinion; and no one is formed so catholic as to be without dislikes. But, even granting the existence of a

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wholly free-minded, technically competent critic; a man equipped to separate the wheat from the abundant chaff. Say that he uncovers a fine and original creative voice. A journal might pass his discovery on to its readers, but the chances are small of such a composer's works being among the published. No; fifty to one such music is what is called "ahead of its time"—how can it well be otherwise?—and outside the orbit of the average music publisher. The interested reader has then had the unsatisfactory pleasure of being told about a talented man's music; music which cannot be procured because it is not printed. In the circumstances the composer is quickly forgotten and goes back to comparative obscurity with no very tangible prize.

AT the risk of tediousness, one must again emphasize the fact that the salvation of the American composer—as of the European—lies in performance.

For one thing, people do not as a rule take seriously a man whose music has not been "done" in public. For another thing, it is absolutely essential to every composer, from the most gifted down, that he hear how his music sounds and learn where it fails to "come off." For still another thing, no composer can go on, year after year, throwing his best into his work, without at last becoming soured by neglect and indifference. He must have a sign that the world cares.

I SUGGEST that soloists and conductors first fit themselves to recognize big music when they are privileged to examine it. Further, that when this respectable task has been accomplished, they perform such music without making obeisance to "What The Public Wants." The musical press will then, I imagine, be able and glad to do its proper share toward setting up trustworthy guideposts to first-rate talent.

PLAINSINGER.

Contemporary American Musicians

No. 227
Daniel Gregory Mason

DANIEL GREGORY MASON, composer and teacher, was born in Brookline, Mass., on Nov. 20, 1873. He received his general education at Harvard



Daniel G. Mason

and at Teachers College, and since 1910

has been associate professor of music at Columbia University. He has also lectured at the Brooklyn Academy of Arts and Sciences, at the Institute of Musical Art, at Smith College, the American Institute of Applied Music and other institutions, and has also given almost 300 lectures for the Board of Education of New York. He has written many works in all fields of music. His best known writings are his *Symphony*, which was performed by the Philadelphia and Detroit orchestras; a *Prelude and Fugue* performed by John Powell with the Chicago, Detroit and Philharmonic orchestras; a suite, "Russians," performed by Reinald Werrenrath with leading orchestras; a *Quartet* on Negro themes performed by the Flonzaley Quartet, "Country Pictures" for piano, played by Hofmann, Grainger, Powell and others. Besides this Mr. Mason has written many books on music and was editor-in-chief of the "Art of Music."

Minnesota Music Teachers' Convention Hears Plea for Choral Competitions

ST. PAUL, MINN., July 3.—Drawing attention to the fact that interest in choral music was growing rapidly throughout the country, Stanley R. Avery, in his address as president at the twenty-first annual convention of the Minnesota Music Teachers' Association on June 22, urged that choral competitions should be established in this state. "We have long known," he said, "of these competitions in England and among the foreign-born of this country, but we Americans have never fostered them very earnestly."

Mr. Avery presented, upon the request of Dr. F. Melius Christiansen of St. Olaf's College, the matter of legal action by the state toward the appointment in each community of a city musician.

He stated for the officers and program committee of the association that it had been their aim to present a program which should be "educational, inspirational and wholesomely entertaining," and pointed out that the purpose of the organization was to further fraternal relations between state musicians as well as to improve musical conditions.

Speaking of his visit to France and his work at the Fontainebleau School, Mr. Avery said it had convinced him more than ever of the absolute necessity of a very thorough elementary training in music. He protested that the price of music in America was unreasonably high, and attributed this to the publishers and importers. Incidentally, he recommended that the secretary's salary should be increased.

The members of the association met at the St. Paul Hotel for the opening session of a three-days' convention. While registration indicated a large majority from St. Paul and Minneapolis, there was representation from sixteen Minnesota cities, Wisconsin, Manitoba, Kentucky, Louisiana, Iowa, New York and Chicago.

In his address of welcome Charles A. Thomas, secretary to Mayor Nelson, who was out of the city, offered congratulations to the State of Minnesota on its efficient organization of professional musicians; on the Minneapolis Symphony which, although mainly supported by Minneapolis, serves the entire State, and on the use of the St. Paul Municipal Organ for free recitals.

The report of Harriet Allen, secretary-treasurer, demonstrated a good financial condition.

In reporting for the committee on constitution and by-laws, R. Buchanan Mor-

ton gave official notice of an amendment to be offered at a later session, embodying a revision of method in conferring degrees. Considerable difference of opinion manifested itself on this point, one faction holding that the degree should be conferred only after examination, the other favoring a questionnaire which would elicit information concerning the candidate's musical training, general education, professional experience, etc. The pressing need of teachers was given as an objection to the examination method. A compromise was reached finally which included both examination and questionnaire, pending possible action by the state legislature during the next session.

No State Song

G. A. Thornton, called upon to report in regard to the adoption of a state song, reported that nothing had been done. Mr. Avery supplemented the report by some remarks on the futility of work in this direction, saying in effect that no song composed for the purpose would ever become a state song, that many songs would be sung popularly and that the one that would catch on would of itself become the state song.

A motion to discontinue the committee was withdrawn upon the argument that it might do useful work in preventing possible legislation in favor of an inferior composition.

The convention adjourned to St. Paul Auditorium for a noon-hour recital by Chandler Goldthwaite, municipal organist, and the Ladies' Municipal Chorus, Leopold G. Bruenner, conductor. The chorus sang two compositions by Mr. Bruenner. The first was "The 136th Psalm," composed for women's voices, organ, violin and harp, with G. A. Thornton, Mrs. W. R. Kueffner and H. J. Williams assisting; and the second was a setting of "Crossing the Bar." Mr. Goldthwaite's principal number was the Prelude and Love-Death from "Tristan and Isolde" and a short number by Jongen. A luncheon and reception in the Palm Room of the St. Paul Hotel concluded the first half day's schedule.

Public School Music

Friday morning was given over to the Public School Music Section. Ella C. Mann, teacher of music in the seventh and eighth grades in the city schools of Minneapolis, told of the work done by the Boys' Glee Clubs, forty in number, in Minneapolis, and with the assistance of forty boys of the William Penn School, who sang three songs a cappella, demonstrated the achievements of these clubs. The grade school orchestra from Minneapolis played four numbers.

Elsie M. Shawe, supervisor of music in the St. Paul Public Schools, presented a glee club of grade boys, who sang four-part music; also a class of eighth grade pupils in a demonstration of what can be done in daily lessons of fifteen minutes. Both groups were taken from the J. J. Hill School. Lillian Nelsor, teacher of music in the Johnson High School, conducted a class of girls in a demonstration of familiarity with as many as thirty compositions.

In Saturday morning's session, the struggle over the vexed question of certification reached its climax in an animated debate. The final vote, however, authorizing a compromise measure, by means of which licentiate degrees may be granted by examination or questionnaire, pending an action of the Legislature favoring state certification, was overwhelmingly carried.

Elsie M. Shawe moved the appointment of a standing committee on Constitution and By-laws. The motion was carried, and Miss Shawe made the chairman, with Hamlin Hunt as another member.

Leopold G. Bruenner's motion to increase the secretary's salary to \$150 was carried.

F. W. Mueller was made chairman of a committee to investigate modes of assistance in the matter of appointing a city musician, where needed. Gustav Schoettle was appointed to serve as chairman of a committee authorized by vote to study the possibility of choral competitions in the state and to report at the association's next meeting.

Mr. Avery was authorized to set forth the value of a low tariff on imported music in a letter to Congress, with emphasis on the advisability of favoring the McCumber bill. A recent issue of *MUSICAL AMERICA* was referred to as containing an informing article on this subject and members advised to study it.

Gerhard Alexis was appointed to fill the vacancy caused by the death of William Rhys-Herbert on the state song committee. Mrs. D. F. DeWolf was made chairman of a newly-advised committee to work on a compilation of the history of the Minnesota Music Teachers' Association, its date of origin having been named as 1902.

The following officers were elected: R. Buchanan Morton of St. Paul, president; Donald Ferguson of Minneapolis, first vice-president; Mabel Wilson of St. Paul, second vice-president; Mrs. Charles A. Guyer of St. Paul, secretary-treasurer; Eleanor Poehler of Minneapolis, auditor. Members of the program committee elected were: Mrs. William Danforth of St. Paul, piano; G. A. Thornton of St. Paul, organ; Wilmot Goodwin of Minneapolis, voice; Lillian Nelson of St. Paul, public school music, and Leta Mundy of St. Paul, violin. To the examining board were elected: Franklin Krieger of St. Paul, piano; Gerhard Alexis of St. Paul, organ; Florence Austin of Minneapolis, violin; Aurelia Wharry of St. Paul, voice; Matilda Heck of St. Paul, public school music.

The next annual meeting is to be held in Minneapolis.

An organ recital by Lynnwood Farnum in the Auditorium on Thursday evening drew the largest audience of convention week. He played numbers by Bach, Bonnet, Stoughton, Henselt, and other composers.

E. Robert Schmitz, who was to have been the guest of honor at the luncheon in the Windsor Room of the St. Paul Hotel, was caught in a wreck, but arrived in time to fulfill his appointment to lecture. His subject was "The Relation of Music to the Arts," and he ex-

pounded the theory that "line" in music has its counterpart in drawing.

Alta Freeman, pianist, and Aurelia Wharry, soprano, with Katherine Hoffman accompanying, appeared in a recital which was full of interest.

Mr. Schmitz gave a piano recital that evening in Plymouth Church, impressing his audience by his artistic powers, in a program which included Bach's Fantasia and Fugue in G Minor, a Burlesque by Scarlatti, Couperin's "Soeur Monique," and other music.

Two recitals by members of the convention were also interesting. William Lindsay, pianist, gave an artistic piano program, and the second recital, by Leta Mundy, violinist, and Ella Hjertaas, contralto, also aroused warm applause. Edith Robinson and Eulalie Chenevert were the accompanists.

FLORENCE L. C. BRIGGS.

FORM CONNERSVILLE CLUB

Soprano Heard in Recital—Program Given by Negro Glee Singers

CONNERSVILLE, IND., July 1.—The MacDowell Club, an organization of pupils of Marie K. Whelan, piano teacher, has recently been formed. The following participated in a program given on June 13: Frances Foster, Lois Cotton, Milton Trusler, Robert Curtis, Miriam Varner, Jaquamina Maybee and Lorene Knowles.

Melissa Cornelius, soprano, a student at Elmhurst School for Girls, was heard in recital in the auditorium of the school on June 12. She sang a group of French songs, and a number of works by American composers, which were received with favor.

The Mosely Glee Club of Negro singers gave a concert at the Main Street Methodist Church on June 12. A program of spirituals and folk-songs proved interesting.

Haig Gudenian, violinist and teacher at the Cincinnati Conservatory, has arrived in Connerville to give a six weeks' course at the Elmhurst School for Girls.

G. L. Dandoy, violinist, who has many friends in this city, has removed to Charleston, W. Va.

ALBERT A. GLOCKZIN.

Soloists at the ship's concert given aboard the steamship Paris, bound for Europe, recently were Gladys Axman, soprano; Mme. Lamorelle, Ulysses Lappas, tenor; Desire Defrère, baritone, and Constantin Nicolay, bass. Henri Dubois was at the piano.

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PROFITS OF SCOTTI VISIT TO AID MEMPHIS MUSIC

Chamber of Commerce to Give Concerts
in Municipal Auditorium Now
Building

MEMPHIS, TENN., July 1.—Announcement has just been made that the music committee of the Chamber of Commerce realized a profit of \$1,512 from the three days' engagement of the Scotti Opera Company. The committee brought the company here without any desire to make more than expenses and will use the profits for furthering the cause of music. When the municipal auditorium, work on which has started, is completed in the spring of 1924 or sooner, the chamber expects to present concerts at the lowest possible cost to the public.

Charles M. Courboin, organist, gave three recitals to capacity houses on the new \$25,000 organ just installed in St. John's Methodist Church. The instrument was a gift to the church by R. Leedy Mathews in memory of his mother, who for many years was a devoted member. The programs were cordially received. On the evening of the third recital members of the West Tennessee Chapter of the American Guild of Organists were guests of honor.

GEORGE WILLIAMSON.

Augusta, Ga., Choir Closes Season

AUGUSTA, GA., July 1.—The Augusta Musical Association's last concert of the season was given on June 16 at the Taubman Auditorium, when Anita Sanford appeared as soloist. The choir, accompanied by an orchestra of local musicians, sang the Bridal Chorus from the "Rose Maiden" and other numbers, and Miss Sanford's principal solo was "De-puis le Jour," from "Louise." R. A. Irvin conducted the choir, and James Punaro was leader of the orchestra, with Mrs. E. Shean at the piano. Mr. Irvin played Miss Sanford's accompaniments.

HARMAN R. CLARK.

Roanoke Music Teachers Meet at Banquet

ROANOKE, VA., July 1.—The annual banquet of the Roanoke Music Teachers' Association was given at Blue Ridge Springs, Va., on June 17. Marie Ninger has been appointed Chairman of

the Thursday Morning Music Club Concert Committee for the coming season, and Josephine Follansbee will be chairman of the Altruistic Committee to arrange programs for various institutions in and near Roanoke. C. Asbury Gridley has taken charge of the choir at Calvary Baptist Church and is now organizing a volunteer chorus.

GORDON H. BAKER.

Charleston Standard Oil Employees Organize Glee Club

CHARLESTON, S. C., July 1.—The employees of the Standard Oil Company recently organized the Soco Glee Club with forty-four members. Of these the Soco Quartet has been formed, comprising W. D. Barrett, first tenor; H. A. Smith, second tenor; H. M. G. Walker, first bass, and G. S. Saussy, second bass. Assisted by Lillian Cohen, soprano, and Edna Lundén, contralto, the organization recently gave a concert in the Standard Oil offices, the program consisting of ensemble and solo numbers.

VIRGINIA G. TUPPER.

MAYSVILLE, KY.—The following piano pupils of Lida Berry were heard in an interesting recital at the American Legion Building: Allan Dodson, Jr.; Winifred Slye, Elizabeth Bisset, William E. Duley, Mary Miller Bisset, William Kenton, Thelma Maas, Elizabeth Taylor, Myrtle Phillips, Edith Young, Florence Fee, Thelma Brown, Elizabeth Kackley, Patsy Downing, Martha Roden, Frances Holiday, Mary Kain, Alleen Hardyman, Nancye Glascock and Juanita Richardson.

PARKERSBURG, W. VA.—The following piano pupils of Margaret Gilkison were heard in a recent recital: Mary Katherine Riddle, Florence Cramer, Justine McGeary, Lina Mary Simpson, Ned Hockingsmith, Dorothy Ann Kearns, Murray O'Connor, Daisy Sylvester, May Doak, Pauline Frederick, Ruby Brown, Lillian Woodward and Mary Virginia Wilson.

LEXINGTON, KY.—The Boy Scout Band, conducted by C. A. Lampert, has begun a series of summer concerts at Woodland Park. Frederick Bonawitz, head of the department of music at Georgetown College, recently sang "The Lord Is My Light," by Allitsen, at the Second Presbyterian Church. Piano pupils of Elizabeth T. Smith and Myrtle V. Kesheimer

appeared in recent recitals, and other teachers whose students have given programs are Virginia Tyler, Carrie Kidd, Camille Spain, Helen Hair and Alice Duck.

Conductor Appointed for Hopewell, Va., Glee Club

HOPEWELL, VA., July 1.—Paul Sautier, organist and conductor at the Washington Street M. E. Church, has been engaged as leader of the Male Chorus and Glee Club recently organized at Hopewell, Va. At a recent meeting, H. F. Minter was elected chairman of the Male Chorus, G. K. Stout, advisor, and Paul McVey, librarian.

JOHN L. F. KING.

FAYETTEVILLE, ARK.—Recent programs sponsored by the department of music, University of Arkansas, directed by Henry Doughty Tovey, included a performance of Sullivan's oratorio, "The Prodigal Son," conducted by Mary Cummings Bateman, with E. Guthrie Hassell as accompanist. Piano recitals were given by Lin Neil White, Frances MacDougall and Hazel McMillan, the last-named being assisted by Carl Rosenbaum, baritone. A program of much interest also brought forward twelve piano pupils of Mr. Tovey.

ROANOKE, VA.—Edith Huggins gave a concert with the following piano pupils: Flora Tinsley, Phyllis Irving, Iris Holland, Nellie Kraige, Virginia Huggins, Ellen Lorton, Grace Coleman, Helen Denson, Mary Bess Roberts, Nellie Coleman, Alpha Gish, Edna Mearns, Natalie Roberts, Annie Shrader, Mary Sowder, Lucy Aldridge, Carolyn Nichols, Mildred Buchanan, Louise Wine, Virginia Cofer, Park Buchanan and Lena Bowers.

NEW ORLEANS, LA.—The program of Edith May Ellsworth, in her graduation recital at the Newcomb School of Music, included the "Triakontameron" of Godowsky. Mrs. Dupuy Lee Harrison gave a musicale at her home. The seventh annual recital by the pupils of J. T. Schoenberger took place recently at Jerusalem Temple. The program consisted of piano and violin solos.

ABANDON SYMPHONY PLAN

New Orleans Campaign Fails—Compromise on Diploma Bill

NEW ORLEANS, LA., July 1.—Due to lack of interest Louis Faget has abandoned the campaign originated by him two years ago, to establish a permanent symphony here. Recent meetings brought forth so little co-operation from musicians that Mr. Faget has given up his plan and left for Houston, Tex., where he hopes to make plans for an orchestra there.

After two recent hearings in the bitter fight over the bill introduced by T. H. McGiehan to authorize the New Orleans Conservatory to issue diplomas, the House committee on education has effected a compromise by which it is agreed that diplomas may be issued after the curriculum is approved by the state board of education. The musicians' union, represented by Charles E. Boehler and Mr. Pepitone and backed by labor delegations opposed the bill. Theodore Roehl, Prof. H. W. Stopher of the Louisiana State University and Mr. Carso favored the bill.

"The Call of the Flag," written by Mrs. F. R. Westfeldt, has been selected as the official song of the American Legion Auxiliary.

HELEN PITKIN SCHERTZ.

CHARLESTON, S. C.—Caroline MacMakin, supervisor of music in the public schools, gave her annual children's concert at the Hibernian Hall, assisted by Elise Hayne, accompanist. Miss MacMakin later gave an informal recital of her piano pupils in the Siegling parlors, assisted by Wilfred Patterson and Mrs. Ralph Kennedy.

MORGANTOWN, W. VA.—Members of the Women's Music Club were entertained by a program of folk-songs and ballads given by twelve of their number at the closing meeting of the season. This program was arranged by Martha Bouguner. Mrs. Waitman Barbe, the newly-elected president, was in the chair.

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GIACOMO RIMINI . . .	Italian Baritone of the Chicago } Joint Recitals.
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GIUSEPPE DE LUCA . . .	Baritone of the Metropolitan Opera Company.
FERENC VECSEY . . .	Hungarian Violinist.
ANNA FITZIU . . .	Lyric Soprano.
CYRENA VAN GORDON . . .	Leading Mezzo Soprano of the Chicago Opera Company.
EVELYN SCOTNEY . . .	Coloratura Soprano.
JOSEPH HISLOP . . .	Scottish Tenor.
JOHN CHARLES THOMAS . . .	Popular American Baritone.
ERWIN NYIREGYHAZI . . .	Hungarian Pianist.
RAOUL VIDAS . . .	French Violinist.
EDWARD LANKOW . . .	Basso of the Chicago Opera Company.
TINA FILIPPONI . . .	Italian Pianist.
ROBERT RINGLING . . .	American Baritone.
RUDOLPH BOCHCO . . .	Russian Violinist.
CLARA DEEKS . . .	Lyric Soprano.
PAUL RYMAN . . .	American Tenor.
SUZANNE KEENER . . .	Coloratura Soprano of the Metropolitan Opera Company.
DELPHINE MARCH . . .	Contralto.
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CAROLINE PULLIAM . . .	Coloratura Soprano.
LUCILE ORRELL . . .	Cellist.

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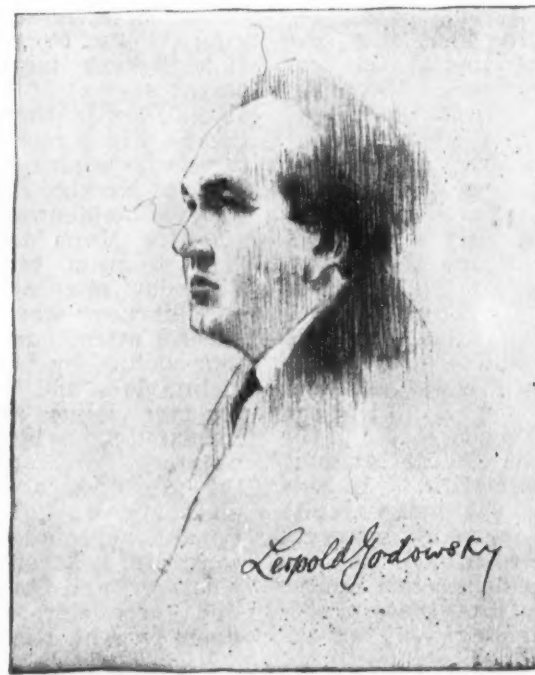
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From the Musical Column of the
New York Evening Post, of May 4th,
by Henry T. Finck, Distinguished Critic

"The eminent pianist (Godowsky) was at his best in some arrangements by himself, short pieces by Rameau, Corelli and Loeilly, which he played with exquisite delicacy and tonal shading, on what was certainly the best Knabe piano ever heard in Carnegie Hall—a sort of super-Knabe. Most enjoyable also were five numbers from his own 'Triakontameron', a name which covers a multitude (thirty) of 'moods and scenes in triple measure', which may be highly commended to pianists, amateur as well as professional (they are not difficult). He had to repeat the 'Music Box'."

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Missouri Teachers to Confer With Universities on Credits for Music

ST. LOUIS, July 3.—The twenty-seventh annual convention of the Missouri Music Teachers' Association, on June 21, 22 and 23 at the Hotel Statler, devoted a good deal of attention to the discussion of musical conditions throughout the State, and two committees were created—one on undergraduate requirements for Universities, and the other an Educational Committee whose duty it shall be to confer particularly with the Missouri State University and Washington University of St. Louis for the granting of musical credits in the curriculum and the establishment ultimately of a music department of adequate size.

A paper on "Professional Ethics," by Mrs. Frank Henniger, proved highly interesting. Mrs. Henniger affirmed that the principal reason for the lack of ethics among musicians, publishers of music and others was the fact that there was no recognized standard. To illustrate this point, she instanced the strength of the American Medical Society and the American Bar Association, the two largest American professional groups. Her paper was much applauded, and a general discussion followed.

Despite the fact that the attendance was very small, the convention had many interesting features. A number of constructive subjects were discussed, with the result that interest will be stimulated in the Association and the manner in which its business is transacted. The convention was called to order by William John Hall of this city, who has been president for the past three years.

Audiences for Local Artists

Musical conditions throughout the State were discussed by various members, including W. L. Calhoun of Carthage, Marie Guengerich of Joplin, Leo C. Miller of St. Louis, and others. A number of others scheduled to speak did not appear. Teachers who accept an invitation to speak upon various subjects at these meetings, and then at the last moment send their regrets, seriously disturb the program arrangements.

Mrs. Lee Schweiger, who is at the head of the Musicians' Fund of America, read a comprehensive paper on "Securing a Hearing for a Local Artist." Elizabeth Cueny of this city, concert manager, followed with a short and snappy talk on "The Relation of the Concert Manager to the Musical Profession," outlining how the two were interwoven, and how the managers and the profession might co-operate for the benefit of all.

Owing to the small attendance, the voice, public school and organ conferences on the following morning were not so satisfactory.

Nathan Sachs of this city read a paper on "Some Vital Needs of The Missouri Music Teachers' Association." In this paper were pointed out many faults which have simply in many instances been matters of precedent. Action was taken on this paper which called for the creation of a Board of Governors to construct during the coming year an en-

tirely new plan for securing new members, a scheme for financing and other radical changes in the method of the business end.

Officers Elected

Geneve Lichtenwalter of Kansas City was elected president; Wort S. Morse of the same city, vice-president, and Chris H. Stocke of St. Louis, secretary and treasurer. Before the election, Mr. Hall appointed Nathan Sachs, William John Hall, George Enzinger and Mrs. Lee Schweiger, all of St. Louis; Miss Guengerich of Joplin, T. Stanley Skinner of Springfield, and H. C. Kelsey of Cameron to the board of governors, with two additional appointments to be made later, and Mrs. Frank Henniger, Alice Pettingill, William John Hall, Herbert Krumme of St. Joseph and W. L. Calhoun of Carthage to the Committee on Ethics.

An interesting exhibit of "Music in the Kindergarten" and its results was given by Miss Guengerich and Loraine St. John of Joplin and "The Teaching of Harmony in The Early Grades" was discussed by Mrs. Anna H. Hamilton of Auxvasse.

Lively discussions during the sessions were led by Leo C. Miller, Wort S. Morse, Ellis Levy of St. Louis, W. L. Calhoun, H. C. Kelsey, Nathan Sachs, Edna Lieber and George Enzinger of this city, and others from various parts of the State. It was proposed to hold the next convention in Kansas City.

Arrangements for the convention were carried out by an executive committee headed by Ellis Levy, a program committee led by Hunter Jones and a reception committee of which Mrs. Frank Henniger was chairman.

Hear Musical Programs

During the convention a reception was given to the visiting delegates by the Musicians' Guild of St. Louis, after an interesting manuscript recital by local and visiting artists. Louise Kroeger sang several new songs composed by her father, E. R. Kroeger; Thelma Hayman sang "Four Fragments of Song," by Juile Stevens Bacon, and Nathan Sachs played several of his own compositions, as did Dorothy Gaynor Blake of Webster Groves. In a recital by visiting artists, those who appeared included Mrs. Lewis Wills of Neosho, Helen Helwig of Joplin, Geneve Lichtenwalter of Kansas City, and Mrs. Mora M. Peck.

A program of chamber music on Thursday morning under the direction of Ellis Levy was also a feature of the musical attractions. A new Quartet for four violins, by Levy; a Pleyel Trio for violin, viola, and cello; a Bach Terzetto for two violins, and a String Quartet, in manuscript, by Sturt, comprised the program, which proved delightful. In the afternoon a concert by St. Louis musicians was given by Alice Widney Conant, soprano; Fannie Louise Block, contralto; Lorene Prange, Beatrice Knetzger, and Cornelius Maffie, pianists, and there were some beautiful piano duets by Ann Niccolls and Williard Mc-

Gregor. The delegates also heard organ recitals by Ernest Prang Stamm at the Second Presbyterian Church and Charles Galloway at St. Peter's Church, and an evening was spent at the Municipal Opera.

HERBERT W. COST.

Begin Summer Opera at Cincinnati Zoo

[Continued from page 1]

was successful as *Ramfis*, and Clifford Cunard cared competently for the part of *The Messenger*. The chorus has improved appreciably since last year and praise must also be given the ballet led by Ella Dagnova. Mr. Lyford's reading of Verdi's score was a vigorous one and showed a firm grasp of its details.

The attendance was somewhat smaller for "Romeo and Juliet" but was nevertheless one of altogether encouraging proportions. The old Gounod opera served to bring forward a very charming soprano in the person of Ruth Miller, who sang the part of Juliet with velvet tone and much ease and grace. The first-act waltz-song altogether captivated the audience. Another newcomer, Charles Milhau, was cast as *Romeo* and was welcomed into the circle of those who are favorites with the Zoo audiences. Mario Valle, who sang here last summer, was the *Mercutio*, and an excellent one. Other parts were entrusted safely to John Niles, Louis Johnen, Vernon Jacobson, Laurence Wilson, Arthur Tipton, Natale Cervi, Lucy de Young and Elinor de Marlo, the last-named being particularly pert and winning as *The Page*. The chorus again sang with freshness of tone and evidences of excellent training, and the orchestra was effective under Mr. Lyford's direction.

QUARTET AT CONVENTION

Cleveland Philharmonic Players Heard at State Teachers' Meeting

CLEVELAND, July 1.—The Cleveland Philharmonic Quartet played at the general sessions of the annual convention of the Ohio State Teachers' Association, held on June 27, 28 and 29 at Cedar Point. The Quartet comprises Sol Marcossion, first violin; Charles V. Rychlik, second violin; James D. Johnston, viola, and Charles Heydler, cello. Mr. Marcossion left subsequently for Chautauqua, where he will direct the violin department for the twenty-fifth consecutive season. He is head of the violin departments of Ashtabula Conservatory of Music and of Laurel School, Cleveland.

The fourteenth pair of annual recitals by voice pupils of Rita Elandi was given at the Hotel Statler on June 27 and 30. Mme. Katherine Bruot was the accompanist.

The first annual summer session of the Cleveland Institute of Music opened today.

GRACE GOULDER IZANT.

OSWEGO, N. Y.—Earl Oliver, a former resident of this city, has been engaged to sing the baritone rôle in "The Messiah," which will be given by the summer students at the State Normal School here.

"YEOMAN OF GUARD" GIVEN IN ST. LOUIS

Municipal Forces Open Fourth Week with Fine Presentation of Savoy Work

By Herbert W. Cost

ST. LOUIS, July 1.—Coming in strong contrast to the operas of the past two weeks, the Municipal Opera Company opened its fourth week on June 27, with a refreshing performance of the Gilbert and Sullivan "Yeoman of the Guard." The company is fortunate in having so versatile a cast and the manner in which the rôles were interpreted was highly creditable. Frank Moulan as *Jack Point* won the first honors, giving an interpretation of signal power. Elsa Thiede as *Elsie Maynard* sang with fine discretion, and similarly well done were the parts of *Colonel Fairfax* by Arthur Geary, *Sergeant Meryll* by Arthur Daley and *Phoebe Meryll* by Eva Fallon. Arthur Geary did some capital work in the solos and Miss Magnus, Lorna Doone Jackson, Mr. Geary and Jerome Daley achieved some especially fine ensemble work. The chorus was excellent. Under Charles Previn the orchestra handled the music in admirable style. It is the first time the work has been heard here in more than twenty-five years.

More than 800 guests at the annual frolic of the City Club on board the Steamer J. S. on the Mississippi River, heard the performance by radio.

The general broadcasting of the opera is proving very successful and will be continued.

Spalding to Spend Summer in Italy

Albert Spalding, violinist, who has just completed a tour of more than 100 concerts in Europe, has taken a villa at Florence, where he will spend the summer in resting and completing several important compositions which are well under way. André Benoist, his accompanist, has taken a villa nearby and will work with him. They will both return to this country in September.

Florence McManus Cancels European Tour

Florence McManus, soprano, who went to Europe recently to give a number of concerts this summer, has been obliged to cancel her engagements owing to nervous prostration which she suffered in London. She has returned to New York and is under the care of a specialist.

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Conductors of Stadium Series Bring Rich Experience to Summer Concerts

(Portrait on front page)

WITH the beginning of the summer concerts in the Lewisohn Stadium, the personalities of the two noted conductors to whom the leadership of the orchestra has been entrusted have become of immediate interest to the many thousands of music devotees who will listen to the programs of the next six weeks. Henry Hadley, who is conducting the first-half of the Stadium series, has become one of the most familiar figures in musical New York, prominent equally as composer and orchestral leader. Willy van Hoogstraten, the Hollander who will preside over the concerts of the remaining three weeks, beginning Thursday, July 27, had an auspicious introduction

last winter when he conducted two concerts of the Philharmonic at Carnegie Hall, at one of which his famous wife, Elly Ney, the pianist, collaborated with him.

Mr. Hadley is on familiar ground, and Stadium audiences have not forgotten his services a year ago when, with a walk-out of musicians to upset all plans at the eleventh hour, he took in hand a hastily recruited new ensemble of eighty men and quickly shaped it into a dependable ensemble. This season he has no such obstacles to overcome. Under his baton is the New York Philharmonic, with some changes, it is true, from its winter personnel, but functioning as a tried and experienced organization.

As associate conductor of the Philharmonic for two seasons, Mr. Hadley knows his ensemble well. Thus relieved of doubts and anxieties as to the limitations of his orchestra he has been able to turn his attention to the preparation of some sixteen American compositions, as novelties for the series. Of these all are announced as unfamiliar and eight as absolutely new. Himself one of the most prominent of American composers, Mr. Hadley has found in the Stadium series an opportunity to bring to light the worthy works of his confrères. Behind his leadership is the authority and experience gained as conductor not only of the New York Philharmonic, but of the Seattle and San Francisco symphonies, and also in the opera pit, both in Europe and America. Mr. Hadley resides in New York with his wife, prominent on the concert stage as Inez Barbour.

Willy van Hoogstraten built up his reputation as a conductor in Europe after having begun his career as a violin virtuoso, in which capacity he played in many continental cities and toured with Elly Ney in the presentation of chamber music. His first notable success as a master of the baton came when he was engaged for a series of concerts at The Hague. During the war he served as guest conductor in Scandinavia and

Switzerland and in 1919 conducted a notable music festival in Vienna. Last season was his first in America and his introductory concerts were highly successful. He is now abroad, but will return to New York a week before he succeeds Mr. Hadley at the Stadium. His noted wife and his little girl will rejoin him in America in the fall.

Rubinstein and Kochanski Touring South America

Paul Kochanski, violinist, and Arthur Rubinstein, pianist, have completed their European engagements. They sailed for South America the middle of last month to give a series of thirty concerts, according to word received by their American manager, George Engles. Mr. Kochanski has been engaged for a series of twenty-five concerts in Spain next spring. The two artists will sail for America the latter part of September, and will appear in recitals and as soloists with the leading orchestras.

Train Wreck Delays New York Artists

Reinald Werrenrath, baritone; Percy Rector Stevens, New York vocal teacher, and his wife, Jeannette Vreeland, soprano, were passengers on the south-bound Montreal express which was delayed by a train wreck ahead of it near Westport, N. Y., on June 24. Mr. Werrenrath was on his way to fulfill engagements in New England and Mr. Stevens was en route to Chicago to teach at the Chicago Musical College. The party was delayed nine hours.

Summer Engagements for Beatrice MacCue

Beatrice MacCue, contralto, who is spending the summer at her place in Highstown, N. J., has been engaged for two Sunday night concerts in Spring Lake, N. J., during the month of July. During August, she will sing at the Marble Collegiate Church in New York. In October, she will begin her work in Miami, Fla., where she is head of the vocal department of the Miami Conservatory. Miss MacCue will sing in the Christian Science Church in Miami next season.

SCHENECTADY CHOIRS SING

Conservatory Chorus and Teachers' Society Heard in Recent Programs

SCHENECTADY, N. Y., July 3.—Dvorak's "Stabat Mater" was given an artistic performance before a large audience in the Second Reformed Church by the Festival Chorus of the Schenectady Conservatory under the leadership of Cecil Wright. The soloists were Mrs. Walter L. Ross of Albany, soprano; Mrs. Richard Hutchins of Schenectady, contralto, and Mrs. Clifford Hall, contralto; Charles Pollard, tenor, and George Wells, bass of Glens Falls. The accompaniments were played by Harold Geer, organist of Vassar College, and Joseph Derrick, pianist.

The Teachers' Choral Society, of which George J. Abbott is conductor, gave a concert in the High School Auditorium, assisted by Albert Edmund Brown of Boston, baritone. The chorus was particularly successful in Bendall's "Lady of Shalott," with Mrs. Fred Goetz as soloist.

Eleanor Shaw of New York, pianist, and Margaret MacKenzie Belcher of Albany, soprano, appeared in concert with the Duo-Art piano at the High School Auditorium. R. G. WAITE.

Novaes to Make First Visit to Pacific Coast Next Season

Guiomar Novaes, pianist, who will re-visit the United States next season, will make her first Pacific Coast tour early next March. She is featuring compositions by MacDowell on her programs in South America.

Julia Claussen to Sing "Dalila" at Asheville

Julia Claussen, contralto, has been engaged to sing the rôle of Dalila in a performance of Saint-Saëns' "Samson et Dalila" at the Asheville Festival on Aug. 9. She will sing in Chapel Hill, N. C., on July 25.

Greta Torpadie, soprano, and John Corigliano, violinist, will give a joint recital in the Casino in Newport, R. I., on the evening of July 23.



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RICHMOND PUPILS APPEAR

Six Programs Include Long Lists of Youthful Musicians

RICHMOND, IND., July 1.—Frederick K. Hicks, concertmaster of the Richmond Symphony, and instructor of violin in the vocational music department of the Richmond public schools, presented pupils in three recitals on June 20, 21, and 22, in the High School Auditorium. In the annual program by Mr. Hicks' advanced pupils, given this year on June 22, are heard the most brilliant of the young violinists who are members of the Richmond Symphony and High School Orchestras. These organizations are recruited largely from Mr. Hicks' pupils, and his recitals therefore are of unusual interest. Those who took part this year in the final recital were Helen Addleman, Marie McManus, Lloyd Outland, Irene Jarra, Mary Jones, Bernice Richards, Walter Anderson and Charlotte Colvin. Mr. Hicks was assisted by Mrs. F. W. Krueger, soprano, who was recalled after her single number.

Piano pupils of Norman A. Brown appeared in two recitals at the High School Auditorium on June 5 and 6, before large audiences. Those included in the programs were Martha Handly, Jessie Bramson, Laureen Jenks, Vivian Lindsay, Mildred Fox, Dolores Dill, Maureen Knox, Josephine Thorn, Kenton Kimm, Florence Falck, Gertrude Dunlap, Helen Wenger, Louise Long, Madonna Newton, Elizabeth Turner, Anna Engel, Mary Haword, Martha Gar, Eloise Goodwin, Orville Fettes, Elizabeth Whitesell, Mary Thorman, Thelma Lashier, Constance Vigran, Winifred Duckworth, Martha Wooley, Catherine Holzapfel, Warren Niles, Russell Snyder, Mildred Raper, Lucile Crump, Ralph Roberts, Kathryn Paust, Erwin Seymour, Janis Mashmeyer, Fern Samms, Marvin Minneman, Anna Harter, Josephine Thorn, Maxime Herzler, Mary Imperial, James Sheek, Francis Berkmyer, Leona Fay Bullerdick, Thelma Laughman, Lillian Miller, Dudley Cartwright, Margaret Whaley, Mary Louise Snavely, Elizabeth Emery, Mary Mutchner, Gladys Noss, Sadie Hires, Frances Gaar, Louise Kuhlman, Frances Drifmeyer, Emma Samms, Jeanette Dunlap and Russell Owens.

J. E. Maddy, supervisor of music in the Richmond public schools and conductor of the Richmond Symphony, has gone to Los Angeles where he will teach

orchestration and instrumentation at the summer school of the University of Southern California. He recently presented five students as graduates of the vocational music class of the Richmond High School, in an interesting recital. Helen Roland, one of the graduates, conducted the High School orchestra in her own composition, "Festival March." The others receiving degrees were Alice Smith, Luella Masters, Mildred Haas and Mary Spong.

ESTHER GRIFFIN WHITE.

Joseph Clokey and Adelaide Hudson in New Albany Recital

NEW ALBANY, IND., July 1.—Joseph Clokey, organist, head of the music department of Miami University, and a native of this city, was heard in a recital given at the First Presbyterian Church on June 15. Adelaide Hudson of Chicago, soprano, was the assisting artist. The program comprised numbers by Guilman, Thomas Hue, Lemare, Dubois and other composers. Mr. Clokey's work "Dawn," for organ, was played by himself, and his song "Sea Breath," was sung by the vocalist. HARVEY PEAKE.

New Iowa State Song Heard

OSKALOOSA, IOWA, July 2.—At the annual convention of the Iowa State Traveling Men's Association, held in this city, June 7-9, the new Iowa State song, "Iowa, Proud Iowa," was sung by Virginia Knight Logan and a chorus conducted by Frederic Knight Logan, the composer. The song has been adopted by all State organizations as their official song. On the morning of June 9 a concert of Mr. Logan's compositions was given by Genevieve Wheat Baal, contralto, assisted by the composer at the piano, and by Rita Severs, harpist, of Des Moines.

FREDERIC KNIGHT LOGAN.

Musical Programs at Iowa Chautauqua

CHARLES CITY, IOWA, July 1.—Musical numbers in the Chautauqua held here recently included a program by the DeZanco-Smith-Oster Trio, with Miss H. Le-felt as pianist and accompanist. The DiGiorgio Orchestra gave a concert on the second evening, led by Mr. Di Giorgio, with five members in the orchestra. The Mitchell Brothers gave a banjo concert, and the Handley Trio completed the musical numbers of the week.

BELLE CALDWELL.

Dubuque Hears Otto Pupil in Recital

DUBUQUE, IOWA, July 1.—Franz Otto, teacher of singing, presented his pupil, Louise May Belle Roedell, soprano, in recital on the evening of June 19. In a program that included Schubert's "Die Forelle" and "Auf dem Wasser zu Singen," and numbers by Hahn, Thomas, Saint-Saëns, Donizetti, Cadman and Kramer, the singer gave much pleasure and was cordially received. She was assisted by Merle Whippe, baritone, and Juanita Hein, accompanist. Mr. and Mrs. Otto, both teachers of singing, are scheduled to sail for Europe at an early date and will confer with vocal teachers in Berlin and Rome. Mr. Otto directed the music in the graduation exercises of Dubuque County High School, Dubuque High School and Stockton, Ill., High School, recently.

Wellington Club Sponsors Local Band's Series

WELLINGTON, KAN., July 1.—Weekly band concerts are being given in Wellington by an organization of thirty players, conducted by Dr. Harry Oliver. The leader, who has been newly appointed, has outlined a campaign for the presentation of good music, and the project is being supported by the Commercial Club. A program given with much success on June 20 included Nevin's "A Day in Venice," Borowski's "Adoration" and an arrangement of the "Rigoletto" Quartet. A. D. Skaggs, trombone-player, was the soloist.

J. Warren Erb in Youngstown Program

YOUNGSTOWN, OHIO, July 1.—J. Warren Erb, organist, gave a recital before a large audience in the First Presbyterian Church on the evening of June 16. His technical mastery and taste in interpretation were disclosed in a program that included compositions by Rheinberger, Faulkes, Renaud, Guilman, Stebbins, Bizet and others.

STEUBENVILLE, OHIO.—Leola Goings of Toledo appeared in a song recital at the Simpson M. E. Church, and was assisted by a octet and women's quartet trained by Lucy Lynn. Hallie O. Brown gave an address, and Mrs. Clay and Miss Dinwiddy contributed readings. Mary Wilma Dawson brought forward thirty-one of her pupils in a recent recital.

HEAR MUNCIE STUDENTS

Cantata by Carl Busch Sung by School Clubs—Hold Memory Contest

MUNCIE, IND., July 1.—The High School Orchestra and the Senior and Junior Glee Clubs, conducted by L. W. Glover, head of the music department, appeared at the High School Auditorium in an interesting program which included an overture, "The Four Ages of Man," by Lachner and the "Henry VIII" Ballet Suite, by German. Ruth Wood, violinist, and Caroline Pierce, flautist, were the soloists. The cantata, "Song of Spring," by Carl Busch, was sung beautifully by the Glee Clubs.

Arlene Page, pianist, pupil of Marguerite Melville, Liszniewska, was heard in recital at the First Baptist Church, in numbers by Bach, Beethoven, Schumann, Liszt and Chopin.

In the music memory contest held recently under the direction of Clarence Hunter, supervisor of music, 158 students of the city and Center Township schools took part. Twenty numbers were played by the High School Orchestra, assisted by Mrs. Marshall M. Day, Eleanor Smith, and Mrs. L. W. Glover, pianists; Mrs. W. H. Ball, soprano of the Matinée Musicale; Charlotte Hickman and Bernice Dresbach, violinists, and Howard Wolf, cellist of the Little Symphony.

A fine program of dancing formed part of an entertainment given under the direction of Mme. Gano and M. Cecile Kennedy. Harp solos were played by Isabel Davis.

In a recital by members of the Research Club for the benefit of the James Whitcomb Riley Memorial Hospital for Children, at High Street Methodist Church, the following participated: Mrs. Frank Lewellyn, Mrs. Paul Norris, Mrs. Earl Green, vocalists; Mrs. N. L. Wallace, violinist; Mrs. Eugene Oesterle, pianist, and Mrs. H. Schoenberger, reader.

Eugenie DeCourcy, pianist, and George Littell, baritone, were heard in an artistic concert at the Universalist Church on June 10.

MRS. DANIEL N. DAVIS.

Helen Jeffrey to Teach in Albany this Summer

ALBANY, N. Y., July 3.—Helen Jeffrey, violinist, has returned to her home in Albany, and has opened a studio, where she will teach a limited number of pupils this summer.

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TO KEEP MUSIC IN PORTLAND SCHOOLS

Oregonians Cast Decisive Vote—Plan to Aid Symphony

By Irene Campbell

PORTLAND, ORE., June 30.—The Portland electors decided to sustain the public school system of the city at a point of high efficiency when at the election on June 17 they voted by more than three to one in favor of \$3,000,000 for bonds for building purposes and a tax levy of \$1,000,000 more to care for the suspended subjects, among which is music, in the public schools. This subject, with manual training, sewing and cooking, was suspended by the board for lack of funds. All the progressive clubs and civic organizations, including the musicians, supported the movement to raise the necessary money.

About 200 friends of the Portland Symphony, at a dinner prior to the complimentary concert on June 19, organized a Symphony Society, membership in which may be obtained upon payment of \$10. The new supporting plan, which is to aid the guarantors in financing the Symphony, was presented by James B. Kerr, and B. F. Irvine and Frank Branch Riley urged the signing of membership cards and spoke of the great asset which such an orchestra is to Portland. At the concert, given at the Multnomah Hotel to the guarantors and season-ticket holders, Carl Denton led his forces in a program which included the Thomas "Raymond" Overture, Luigi's "Ballet Egyptian," Schumann's "Trauermerei," Hadley's "Ballet of the Flowers," and other numbers.

Two hundred and fifty children took part in the finals of the musical memory contest of the Portland public schools, in the Lincoln High School Auditorium recently, under the leadership of Wm. H. Boyer, supervisor of music in the public schools, assisted by Mary Elizabeth Godwin, educational director of the Seiberling-Lucas Music Company. Forty children made a perfect score. The team from the Fernwood School, Ida M. Allhands, principal in charge, carried away first honors and was presented with the grand prize. A sight reading contest was an interesting feature of the program.

Dorothea Schoop appeared in a successful piano recital on June 17 at the Multnomah Hotel before a large audience. Miss Schoop presented a program by Bach, Beethoven and Liszt, and was cordially received. Otto Wedemeyer, baritone, assisted. Miss Schoop was presented under the direction of Frances A. Sheehy.

Joseph MacQueen, for many years music editor of the *Oregonian*, has resigned his position to become news editor on the *Evening Recorder* of Olympia, Wash. He was entertained by about forty of Portland's leading musicians at a farewell luncheon.

The twenty-fourth annual recitals of Dr. Emil Enna's piano students were given on June 10, 12 and 13 at the Portland Hotel in the presence of large audiences. Dr. Enna gave a luncheon for his graduating class, where instructor's certificates were presented to Mabel Ryder Williams, Bernice Simmons and Ruby Carlson, who all have taken an examination in musical history, theory and piano. Mrs. Williams, Miss Simmons and Miss Carlson and their students all subsequently appeared in successful recitals.

Marie Collins Madden, soprano, was presented in recital by Phyllis Wolfe on June 14 at the Portland Hotel and was assisted by Miss Gladys Johnson, violinist, and a ladies' quartet composed of

Alice Johnson, Mina Herman, Morita Hanard and Mrs. Arthur Osborn, with Mary Bullock at the piano.

Mrs. N. A. Hampton and Laurens Lawson, two violin students of Henry L. Bettman, were presented on June 12 at Christensen's Hall in an admirable program. Edgar E. Coursen was accompanist.

Other teachers whose pupils have been heard in recitals are Kate Dell Marden and Mrs. E. Gladys Nash, who presented a group of children in a demonstration of the Dunning system; Mr. and Mrs. George Hotchkiss Street, Harold Bayley, Abby Whiteside and Robert Louis Barron.

BAYLOR COLLEGE ACTIVITIES

Graduation Recitals Mark Term's Close —Dean Lovette's Works Heard

BELTON, TEX., July 1.—Dean T. S. Lovette of Baylor College presented eight pupils in individual piano recitals during the past month. The programs included both classical and modern works and all the students showed the results of careful study. Those heard were Lucile Phillips of Yukon, Okla., Mary Jane Rhea of Maryland, Lenore Dodson of Coleman, Tex., Gladys Hillyer of Palacios, Tex., Amy Sellman of Rochelle, Tex., Zelma Brown of Temple, Tex., and Virginia Wiley. Miss Wiley is a post graduate student and attracted a large audience to her concert in the auditorium of the High School. Two graduation recitals were given by other departments; Mrs. Eva Whitford Lovette, head of the vocal department, presenting Xenia Bell of Bastrop, Tex., and Kenneth Wood of the violin department, Lois McCall of El Paso.

Compositions of Dean Lovette were featured at the Texas composers' program given in Dallas recently. Ethelne Morgan, soprano, with the composer at the piano, was heard in "The Throne of Love," "Tippity House," "Das Blümchen" and "Who Knows." Ruth Elinor Jeans, pianist, received an ovation for her playing of Dean Lovette's Valse Brillante. Miss Morgan and Miss Jeans are students of Mr. and Mrs. Lovette and are members of the Baylor College faculty.

"MIKADO" IN WACO

Opera Performed at Baylor—Church Resigns Post of Director

WACO, TEX., July 3.—"The Mikado" was given during the commencement exercises of Baylor University by the Keep Singing Club. Chas. W. Keep, conductor. The performance was conspicuously good, and the scenery and costumes were decidedly attractive.

Frank M. Church has resigned his position as director of music at Baylor University, having accepted a post at the Greensboro College for Women, in North Carolina.

Mattie D. Willis has left for New York, and will conduct Dunning classes there during the summer months. In August Mrs. Willis will go to England for a year's stay.

Municipal Band of Sherman, Tex., to Play During Summer

SHERMAN, TEX., June 30.—The Sherman Municipal Band gave its first open-air concert of the summer, under the baton of E. A. Lightfoot, at Houston Park recently. Arrangements are being made to give these concerts in the city parks at intervals throughout the summer. The Band, founded about a year ago, is made up of young men and boys of Sherman. K. GLADDEN CONGDON.

PORTLAND, ORE.—Violin students of Mary Dodge were presented in recital at the Irvington School. A feature of the program was the playing of an orchestra of sixty members conducted by Mrs. Dodge.

Schmitz Prepares for European Tour



Photo by Edward Thayer, Monroe, N. Y.

Mr. and Mrs. E. Robert Schmitz and Their Daughter Monique

WHEN E. Robert Schmitz, the pianist, leaves for a six months' trip to Europe at the end of this month he will be accompanied by Mrs. Schmitz, his daughter, Monique, and a number of his master class pupils, who are crossing the Atlantic for the purpose of continuing their studies with him, following his master classes now in progress in Chicago. Little Monique, like most children, is a good sailor, and this will be her second Atlantic voyage. She already plays the piano and dances, and her mother

has dedicated to her a book of French folk-songs. Mr. Schmitz will give twelve concerts in Spain and will visit France, Belgium, Switzerland and England for concert appearances. The party will return in December in company with Darius Milhaud, the French modernist. Mr. Schmitz and Mr. Milhaud will appear in joint recitals at Harvard, Yale and other universities, and will also give joint recitals in public. Mr. Schmitz will play with orchestra Mr. Milhaud's Five Etudes, which have been dedicated to the pianist.

STANFORD OPERA FESTIVAL CLOSES

Chorus Presents Loving-Cup to Conductor—String Quartet Heard

PALO ALTO, CAL., July 1.—Gaetano Merola, who planned and conducted the series of grand operas which closed this week at the Stanford Stadium, was honored at the second performance of "Carmen" when he received a silver loving cup as the gift of the chorus. The repetition of "Carmen" was the fourth event in the series, and the cast was the same as that at the earlier performance, including Ina Bourskaya, Bianca Saroya, Giovanni Martinelli, Vincente Ballester and Léon Rother. The chorus was especially good, doing the most admirable work of the season. An audience estimated at 9000 persons attended.

An extra performance of "Faust" was given the following evening, when Mr. Rother, Mr. Martinelli, Miss Saroya, Mr. Ballester, Mr. Fernand and Georgianna Strauss again won successes in their respective rôles.

The California Ladies' String Quar-

ter scored a success in concert at the First Methodist Church recently, when the program was devoted largely to American and Russian works. Marjory Marckres Fisher was the soloist, playing works of Bach and others. A group of Indian numbers by Skilton, Busch and Search were received with especial favor. The quartet is composed of Miss Fisher, director and first violin; Agnes Ward, second violin; Ethel Chapman Argall, cello; and Edmund Cykler, who has been at the viola desk for two seasons.

The San Jose Music Study Club gave an attractive program on June 22 in the Commercial Club Rooms. The program, devoted largely to modern music, was admirably given by Nella Rogers, contralto; Mrs. Floyd Parton and Mrs. Lester Cowager, sopranos; Mrs. Stanley Hiller, pianist; Marjory Marckres Fisher, violinist, and a vocal quartet composed of Lulu E. Pieper, Mrs. Sanford Bacon, Nella Rogers and Mrs. E. P. Mitchell. Dr. Charles M. Richards, president of the San Jose Musical Association, which this club is sponsoring, gave a brief talk on the purposes of the Association. Mrs. Paul Cook, Mrs. Daisie L. Brinker and Mrs. Stanley Hiller were efficient accompanists.

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Our Neglected Composers

To "PLAINSINGER":

I have been much interested in your "Plain Talk" in MUSICAL AMERICA of June 17. May I, equally plainly, suggest to you that the task of acquainting the musical public of this country with the work of American composers is one which belongs to the musical journals of America?

Two years ago I set myself the task of getting up to date in respect of what was being done in the way of musical compositions. I was some ten or fifteen years behind the times. In the case of European composers I had no difficulty, and find it readily possible to-day by a study of the journals, both American and European, to be kept in touch with European development, to learn who is writing, what they amount to—and no lack of contradictory views on this either—what they have published, and who published it.

I find on the other hand a tremendous difficulty in getting a similar orientation in regard to the American composers; and it is largely the fault of the musical journals. Essays devoted to rising or promising composers are rare; and only too infrequently when they do appear are they sufficiently critical to give any picture of the subject. I recall only Ornstein, Griffes, Loeffler and—if one can call him American—Bloch as having been the subject of treatment such as is here referred to; and even in these cases it has not been easy to find out through some of the big publishing houses what works have been published or to obtain them.

Now it strikes me that all this propaganda which MUSICAL AMERICA is conducting on behalf of the American composers fails very largely on account of its very indefiniteness. Surely it would be very much more to the point to print articles which would tell interested people like myself who these neglected composers are, what their musical personalities are like, what they have done, what it amounts to, and where it can be obtained, if published. Such articles to be useful would have to be, of course, discriminating rather than of a colorless or adulatory nature; but information is what is needed, and the musical journals should supply it.

The matter is not one of the performance or non-performance of orchestral works. To all Americans who live outside a few large cities such things cut little or no practical figure. To them the important, because the only possible available, things are the works in the smaller forms, the piano pieces, the chamber music, the choruses, the songs. These form the only means by which

eighty per cent of us at least can become acquainted with a modern composer; and, will you tell me, how are we, in the case of the "neglected Americans," to become acquainted with these?

For it is surely obvious that we need in the first instance some kind of discriminating or suggestive guidance. Not much! For many of us have sufficient curiosity to follow up almost any hint that may lead us to make the acquaintance of an interesting musical individuality. But it must be discriminating. At present all we can do is to wade through oceans of reviews, catalogs, publisher's puffs, etc., trying to find the needle in the haystack; and we are not to be blamed if we find the task discouraging. Perhaps these unknowns do not exist, at any rate to the extent of having a musical individuality sufficient to be interesting. If this is so, how are we to be interested in them? If it is not so, we are not interested in them only because we do not know them; and we do not know them only because the musical press cannot, or at all events does not, indicate to us who they are and what they have done.

It may of course be a mere idiosyncrasy on my part, but I confess to a feeling of wishing that in this respect MUSICAL AMERICA would "put up or shut up." I am getting so used to diatribes against orchestral conductors for not producing more American works. Now comes along your little homily advising our composers that it is all their own fault for being so patient! Doesn't it occur to you that someone might turn round and deliver a homily to the musical press on its shortcomings in this respect? Apparently, anyhow, that is what I seem to be doing; repeating the parable of the mote and beam. If the musical press would disentangle the work that is different, that is original, from the mass of stuff with which we are inundated, would give us occasionally a guide-post, it would soon find that there was little necessity for scolding us for our neglect! F. A. LIDBURY.

Niagara Falls, N. Y., June 20, 1922.

EDITORIAL NOTE: "Plainsinger" discusses Mr. Lidbury's letter and makes further comments on the American composer in PLAIN TALK this week.

A Warning

To the Editor of MUSICAL AMERICA:

My attention has been called to the fact that a swindler is abroad again representing himself as my brother and also myself, victimizing any one from whom he may borrow small sums.

This man's features are slightly similar to Dr. Walter Damrosch or rather Dr. Damrosch "gone to seed." He is a clever actor, speaks with a decided Bostonese accent, and, some time ago, victimized me by representing himself as a brother of Mrs. H. H. A. Beach. His game is to acquaint himself with the family details of some prominent musical person and talk very glibly about familiar musical matters. His last victim was in Buffalo. He has used my name in the past in New York and in New England.

In order that no one may be imposed upon through his representations of being the editor of the *Etude*, permit me to say I have no brother, and fortunately have never been placed in a position to borrow money in such a way. In justice to the musical public this caution seems necessary.

JAMES FRANCIS COOKE,
Editor, *Etude*.
Philadelphia, Pa., June 21, 1922.

Dr. Marafioti Responds

My dear Mr. Freund:

I want to thank you for the kind attention you have given to my book on "Caruso's Method of Voice Production and the Scientific Culture of the Voice."

I myself and all those interested in the life of the art of singing should be grateful to you for your apropos suggestion that an open discussion be given to those principles of mine which differ so widely from the theories generally taught. I am out for criticism and discussion, for I feel that only through them can evolution and progress take place in any branch of human knowledge.

You have done and are doing so much for the musical development of this country. As my modest contribution to this same noble cause I have outlined a few suggestions which may appear too radical and rather distasteful at first. But I am earnest in my ideas and endeavor to safeguard the future of the art of singing. I am profoundly convinced that these suggestions alone, more than any other effort, can open the door to the much-needed restoration of the vocal art.

This is a plain surgical case calling for radical intervention which only if applied with courage and substantial principles will bring the desired results.

Since you are a most valuable element in the pursuit of the cause of America's music advancement, I take the liberty of prevailing upon you to devote a half hour of your time to an investigation of my ideas in relation to the reform of Voice Culture, as set down in Chapters

[Continued on page 25]

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Where Do They Live

Question Box Editor:

Will you please tell me where Heifetz, Auer and Sophie Braslau live? Can you give me short sketches of their lives?

ESTHER COHEN.
Philadelphia, June 23, 1922.

All three reside in New York. Heifetz was born in Vilna, Russia, in 1899. Entered Imperial Conservatory; played in recitals before he was five. Studied with Professor Auer for several years and appeared with Odessa Symphony when ten. Since then has toured world. Professor Auer was born in Hungary in 1845. Educated in conservatories of Pest and Vienna and with Joachim. Became soloist to Czar, and was professor of violin in Imperial Conservatory, Petrograd from 1887-92. Taught Heifetz, Elman, Powell, Zimbalist and others. Came to America in 1918. Miss Braslau was born in New York. Studied with Buzzi-Peccia and Sibella. Made debut with Metropolitan as "Prince Feodor" in "Boris" and remained a member of the company for seven seasons. Tours America in concert, singing with leading societies.

German Opera Singers

Question Box Editor:

Can you tell me the present whereabouts of Carl Braun, Otto Goritz and Margarete Ober, who were such favorites at the Metropolitan Opera House before the war?

MUSIC LOVER.
Milwaukee, Wis., June 4, 1922.

Mme. Ober and Carl Braun are members of the Staatsoper in Berlin. During this summer Mr. Braun is singing in Buenos Aires, with a European company which is giving Wagnerian repertoire at the Colon. Mr. Goritz is with the Hamburg Staatsoper.

???

Concerning "The Sleeping Princess"

Question Box Editor:

1. Was "The Sleeping Princess" Ballet now being presented in Paris ever produced in America? 2. Have other composers beside Tchaikovsky used the same story?

H. Z. S.
Boston, June 25, 1922.

1. Yes, Mme. Pavlova produced it here in 1916-17 at the Hippodrome. 2. Yes, Lecocq used it for an opera and Bruneau wrote a choral symphony around it.

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The Open Forum

[Continued from page 24]

17, 18, 19, 20. In some of these ideas I know there are divergences of opinion between us, but I think it is in the matter of details, and that at the very root we both agree. With kindest regards,
P. M. MARAFIOTI.
New York, June 26, 1922.

Mr. Zerffi and Voice Production

To the Editor of MUSICAL AMERICA:
In your issue of June 24 I was interested to read in "Mephisto's Musings" a short review of the recently published book on Caruso's Method of Voice Production by Dr. P. Mario Marafioti. After discussing a number of the statements regarding voice production which Dr. Marafioti makes, Mephisto concludes by saying that he not only aims at radical reform of voice education, but "flings defiance in the face of the entire vocal fraternity."

I am taking the liberty of enclosing a few reprints of articles which have been published from time to time in the musical journals, and a mere glance will suffice to prove to you that some of Dr. Marafioti's conclusions have already been voiced elsewhere. In fact you will find reference to "breathing," the "development of song from speech" and the fact that there exists one register only treated in these articles, and I therefore claim exemption from the "defiance" which, according to you, Dr. Marafioti flings forth.

WILLIAM A. C. ZERFFI.

New York, June 23, 1922.

Licensing Teachers

To the Editor of MUSICAL AMERICA:

It gave me much pleasure to read that there is at last a movement started by our City Chamberlain, Mr. Berolzheimer, to license vocal teachers.

I hope you will permit me to ask two most interesting and pertinent questions. How can you license a man or woman to teach vocalism, when the subject has not reached the stage of standardization? There are no two teachers whose method of teaching is alike. Who will be eligible to sit on the examining board? Until you have a school teaching the fundamentals of voice and speech mechanism, the plan of a fair examination is not feasible.

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number of them were studying under prominent teachers.

It is astonishing to be apprised of the extreme prevalence of voice and speech defects and before licensing any vocal or speech teacher, the teaching of voice hygiene should primarily be included in the school curriculum, before attempting placement, voice production, etc. Thereby, fewer voices will be ruined—since teacher and pupil will know the construction, capability and delicacy of the voice instrument.

JOHN J. LEVBARG, M.D.
New York City, July 1.

INDIANA TEACHER RESIGNS

Samuel B. Garton to Re-enter Concert Field—Presents Pupils

RICHMOND, IND., July 1.—Samuel B. Garton, for the past three years head of the Earlham College of Music, has resigned his post to re-enter the concert field. Mr. Garton will conduct a summer school here until the latter part of September, when he will go to reside in Chicago.

Mr. Garton recently presented his vocal pupils in recital at the High School Auditorium before a large audience. Cyril Pitts, tenor, appeared in arias from "Tosca" and "Cavalleria Rusticana," and was enthusiastically received. Mr. Pitts, who has been assistant teacher in Earlham, will soon leave this city to take a post in the music department of an Eastern college. Others appearing on the program were Ruth and Pauline McPherson, Goldie Van Tress, Mrs. Sherman Brown, Tholte Druley and Lou Reva Penland, all of Richmond; Olin Arbaugh of Portland, Ind.; Katherine Haviland of Amesbury, Mass.; Nellis Donovan of Indianapolis; Doris Kerlin of Greenville, Ohio; Louise Taylor of Birmingham, Ala., and Alan Wallace of Owensville, Ind. Mary Carman acted as accompanist.

ESTHER GRIFFIN WHITE.

Susquehanna College of Music Closes Season with Concert

SELINGROVE, PA., July 1.—The Susquehanna University College of Music closed its season with a concert on June 14, when Matthews' "City of God" and Bruch's "Fair Ellen" were presented before a large audience of commencement visitors. The soloists for the occasion were May Ebrey Hotz of Philadelphia, soprano; Horace R. Hood of Philadelphia, baritone, and Russell P. Auan of the University, tenor; Percy M. Linebaugh of the Conservatory was at the piano, and Grace Heffelfinger at the organ. E. Edwin Sheldon, director of the conservatory, conducted the chorus of fifty voices, made up of the combined musical clubs of the University.

Ithaca Graduates in Lebanon Recital

LEBANON, PA., July 1.—Margaret Gebelich, soprano, and Blanche Berger, violinist, two graduates of the Ithaca Conservatory, were warmly acclaimed by an audience of their home city in a recent recital at the High School Auditorium here. "Caro Nome," from "Rigoletto," was included in Miss Gerberich's program, and among Miss Berger's numbers was Bruch's Concerto in G Minor. The soprano has been a pupil of Herbert Witherspoon and John Quine, and Miss Berger's teacher was W. Grant Egbert.

SCRANTON CHOIRS APPEAR

Civic Association Promotes Band Concerts—Soloists Heard

SCRANTON, PA., July 1.—The concert given recently by the Liederkranz Society, conducted by John T. Watkins, with Marion Stravrosky, soprano, as soloist, was an event of interest. The artist sang the aria, "Pace, Pace" from "Forza del Destino," and songs by Ward Stephens, Campbell-Tipton and Landon Ronald. Miss Stravrosky was also heard with the chorus in Schubert's "Die Allmacht," winning much approval. Mr. Chamon sang the solo in one of the society's numbers. Helen Bray Jones was the accompanist.

Under the auspices of the Civic Betterment Association, a series of band concerts is being given weekly in the parks of the city. The concerts are being financed by a number of citizens and organizations, among which are: L. A. Watres, Chas. R. Connell, Mrs. M. E. Belin, Woodlawn Dairy, Century Club, Kiwanis Club, Rotary Club, the People's Savings Bank and the Dime Bank. Several thousands of auditors usually attend the events. John G. Rees is president of the Civic Betterment Association.

John Steel, tenor, was presented in a recital, assisted by Jerry Jarnagin, pianist, at Marywood College on June 17. The artist sang among other numbers the aria, "Questa o quella," from "Rigoletto"; "Chanson du Coeur Brise" by Moya, and an interesting composition by the artists, "Mother of Love." Mr. Jarnagin was heard in several well-played solos.

The New York Central Park Band, led by Harry Barnhart, was heard in two concerts given in the Armory on June 10, under the auspices of the Scranton Welfare Association. Several large choirs were also heard under the leadership of John T. Watkins, who led the audience in a program of community singing.

MRS. J. E. SICKLER.

Hedwig Browde, mezzo-soprano, pupil of Iva Krupp Bradley, gave a concert for the radio at the Westinghouse Station in Newark on June 18.

ARTISTS IN GRAND RAPIDS

New Song Cycle Heard—Municipal Series of Concerts Opened

GRAND RAPIDS, MICH., July 1.—Alice Baroni, soprano; Lillian Pringle, 'cellist, and Edith Gyllenberg, pianist, gave a concert at St. Cecilia Auditorium on June 21, and a second program the following day, under the auspices of Custer Woman's Relief Corps. Mme. Baroni's voice was disclosed to advantage in arias by Giordani and Mozart and in "The Humming Bird," dedicated to the artist by its composer, David Procter. "Dust of Dreams," a manuscript cycle by Mr. Procter, was received by the audience with special favor. Miss Pringle scored success in particular in a Popper "Hungarian Rhapsody" for 'cello.

The first of a series of open air band concerts, provided for by an allotment of \$1,000 in the municipal budget, was given on the afternoon of June 25 at John Ball Park, by the Furniture City Band, Orris Bonney conducting.

A recital of a unique sort was sponsored by Grace Dudley Fenton at St. Cecilia Auditorium on June 26. Most of those who participated are professional singers and teachers, who have studied with Mrs. Fenton. The artists were: Mrs. Reuben Maurits, Mrs. George Thompson, Mrs. Joseph A. Michaelson, Elizabeth Barker Van Campen and William Dykema. Helen Baker Rowe was at the piano.

VICTOR HENDERSON.

Hear Jersey City Choir

JERSEY CITY, N. J., July 1.—An interesting concert was given by the choir of the Parml Memorial Baptist Church on Tuesday evening, June 13, with the assistance of Ethlyne Field Johnston, soprano; Percy F. Haring, bass, and Helen E. Johnston, organist. The choir showed excellent training, and Miss Johnston and Mr. Haring sang their solos with good taste. The program included Haydn's "With Verdure Clad," Handel's "Hear Me, Ye Winds and Waves," Schubert-Spicer's "The Omnipotence," and Nagler-Dickinson's "A Song in Praise of the Lord."

Reading Organist to Locate in New York

READING, PA., July 1.—Henry F. Seibert, organist and choirmaster of Trinity Lutheran Church and one of the city's foremost musicians, has resigned his position to accept a similar one at Holy Trinity Lutheran Church in New York. Mr. Seibert will begin his duties at his new post on Oct. 1.

CINCINNATI, OHIO.—Members of the vocal class of Leo Thuis gave a recital recently at the Women's Club Auditorium.

MARY BENNETT
CONTRALTO

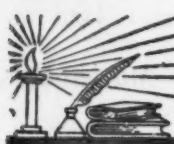
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Nine new songs (G. Schirmer) all make the art appeal in some one or another development. Of a direct character are three by Kate Gilmore Black: Browning's "Pippa's Song" (high voice), with a smoothly accompanied, well-phrased *Allegro* melody-line; an expressive setting of Tennyson's "Crossing the Bar," to be added to the legions already extant; and a setting of Ryder's "I Love You, Dear," agreeably spontaneous. Really delightful in its clever humor and happy *entrain* is Richard Hageman's dainty "Animal Crackers," dedicated to Inez Hadley, and published for high and low voice. Entirely different, a big dramatic song with a noble climax, is the same composer's "When We Parted," a setting of the poem by Christopher Morley, published for high and low voice. Both songs should make their mark on the recital stage. Samuel Richards Gaines "Ecstasy," for high voice, with its fine passionate sweep and its climaxing breadth toward the end, and his "Longing," for medium voice, handling its lyric melody with admirable background effect in the accompaniment, are both songs decidedly worth knowing. Finally, Pearl G. Curran's "A Picture" (high and low) if the optional "nightingale" trills and *fioriture* which abound are used, should be very brilliant. It is published for high and low voice.

A Song of Thanks for Work

In Gertrude Ross' "Work" (*White-Smith Music Pub. Co.*) we have one of those ringing, swinging songs, a "Song of Triumph," as it is sub-titled, whose melody carries its text message along with sweeping vigor and effect. While preserving a neutral attitude toward Angela Morgan's poem, which thanks God for work, one might still opine that if widely sung its melodic cheer might counteract in part those poetically framed ideals of slothfulness which Don Marquis propagates in the *Evening Sun*.

Willem Willeke Writes a "Chant Sans Paroles"

"Chant Sans Paroles" (*Carl Fischer*), which its composer, Willem Willeke, that admirable virtuoso 'cellist, has dedicated to his "dear friend Efrem Zimbalist," appears in two editions, one (as might be expected) for cello and piano; the other for violin and piano. Judging by the violin edition, the 'cellist, too, should be well content. The number has charm, fluency, distinction, and the piano accompaniment harmonizes the melody of the solo instrument with a piquancy and an absence of the banal which is remarkable. Violinists and 'cellists alike have reason to be grateful to the composer for this addition to the repertoire; it sings and it sounds.

Four New Songs by Robert S. Flagler

Four new and decidedly meritorious songs (*Schroeder & Gunther*) come from the pen of Robert S. Flagler. A "Spring Song," dedicated to Editha Underhill, shows that the composer has a feeling for what true melody is and should be, that with comparatively simple means he can achieve the effects which both the singer and the musician demand. The song, too, has the right rhapsodic, improvisational touch which its subject demands, and which lends it a spontaneity for which we look. An "Autumn Song" is lighter in character; it is a song of the road—"the road that stretches far from town is calling me away"—and is a swinging little vocal *Allegretto* in a kind of 2/4 dance rhythm, which commends it for encore use. "The Waves" is a big, dramatic song for baritone, a concert song which is a really noble setting of the Tagore poem beginning "O the waves the sky devour." The melody, sonorous, well-phrased, broad and challenging (save in the more softly lyric middle section) is accompanied by a roll and surge of arpeggio accompaniment which gives a flavor of pictorial realism to the words. It is emphatically a Tagore song which should be heard on the recital platform. "The Sea Hath Its Pearls," for soprano, published for high and for low voice, hangs Longfellow's poem on a melodic thread of clear and expressive charm, admirably put forward by a piano background which is simple to play, yet devised with skill and musician-

ship. Not one of these four songs is without its merits, and all would seem to deserve being better known.

A Dionysiac Piano Sonata by Carl Venth

Carl Venth, a composer who has added a number of fine original works to the choral and instrumental repertoire, in his new sonata for piano "Dionysius" (*Carl Venth*), has written a rhapsodic, free-form composition in one extended movement which illustrates the suggestive power of a striking dramatic program. For this is a programmatic sonata. A poetic motto by Percy Mackaye has served to kindle the inspirational spark in the creative musician, and he has found means to vivify its every line in music of more than merely pictorial quality.

Stark from the tree of pain,
Crucified, bleeding, disowned,
They bore the beautiful God of our joy to
his charnel;
But there, in the flaming dark thou, thou,
his seraph
Rolled back the awful stone,
For the Lord of Life, new risen!

It is the Dionysius sacrificed and reborn whom Carl Venth sings. A *Lento* of a strong and gloomy nature, richly full in tone, with massive chord progressions, followed by a development section *Moderato energico*, comment the first two lines of the poem. Then a *Maestoso* of grandiose swing seems to indicate the "bearing" of the beautiful god of gladness and the grape to his charnel. Very lovely is the *Lento* section which might, perhaps, be identified in its working-out with the "flaming dark" of Mackaye's verse; and the dramatic passage and arpeggios ending with the rolling back of the mortuary stone. The exultantly noble and majestic working-up of the climax might be taken to tell in tone the resurgence of Dionysius, the rising of the godhead from the night of oblivion. Even without a program Mr. Venth's sonata would be a fine flight of inspiration; and, having a program, the composer has given himself the fullest freedom in the detail of its interpretation. As a result he has written a sonata which will commend itself to the musician who reacts to a feeling for beauty grounded in music's higher moral law. Incidentally, Mr. Venth's Sonata, while far from easy, is thoroughly pianistic, a fact worth mentioning.

Two Scotch Melodies by Swan Hennessy

"La Fille aux Cheveux de Lin," "Nell" (*Paris: E. Demets—New York: Fine Arts Importing Corporation*) are two poems by Leconte de Lisle, set to music by Swan Hennessy. To the writer the elusive charm of Debussy's setting of "La Fille aux Cheveux de Lin" cannot be improved upon; yet Mr. Hennessy in his setting has achieved a very lovely and expressive melody, one in which the breath of the heather is harmonically somewhat more pronounced than in Debussy's song. In his "Nell," too, he has struck the folk-tune note with poetic sincerity and effect, and both songs are well worth any singer's while.

A French Cycle of "Intimate Songs" by Lucien Haudebert

"Dans la Maison" ("In the House") is a cycle of eight songs under one cover (*Paris: E. Demets—New York: Fine Arts Importing Corporation*) by Lucien Haudebert, set to poems by Mary Haudebert. These eight songs are emphatically "intimate" in the sense that they are deeply spiritual self-communions, developing the inner meaning of poems of rather unusual poetic virility and power in music which matches their moods. "L'Horloge" ("The Clock") with its sequence of pendulant melody-phrases; its slower medial section and the chime of the bells to which its text alludes throughout the piano accompaniment, dedicated to "solitary souls," is no more intended for the concert stage than

"Mes Dieux" ("My Gods"), inscribed "to those who have aided us across time and space." The lovely, idyllic "Rêverie," perhaps, with its echo of "the olden songs of France" would be better suited to the purpose, or the succeeding "Amitié" ("Friendship"), a song almost austere in its conciseness of expression. "Le Baiser" ("The Kiss") though the waltz-rhythm is used in the accompaniment, is neither the purely sensuous kissing song conceived as a *Valse lente* or in the osculatory coloratura style of Arditi. There is something coy, hesitant and delightfully virginal in its melody. A "Prière" dedicated to "our brethren who are ill" does not seem as interesting as the more dramatic "L'Illusion." The concluding "La Foi" ("Faith"), however, which develops a poem suggested by Pascal's "Be consoled: you would not seek had you not found me," is a noble and tensely framed musical concept. These are songs for a quiet winter evening à deux, for intimacy is their keynote, and intimacy will bring out their full beauty.

New Organ Pieces by René L. Becker and Dezso d'Antalfy

"Sortie Solennelle" and "Festa Bucolica" (*G. Schirmer*) two new organ compositions, are respectively, by René L. Becker and Dezso d'Antalfy. Mr. Becker's number is a well-written, well-themed and well-developed service or recital piece along sanctioned lines. The brilliant toccata by the Hungarian composer and virtuoso organist who has recently been heard in New York, is a splendidly effective concert piece. The title "Rural Merrymaking" is well chosen, and the toccata form lends itself to a bravura development in the style of a bucolic dance.

A Concert Transcription of the Massenet "Elegie" for Piano

That Massenet's "Elegie" (*Carl Fischer*), that simple, passionate threnody, should lend itself to a virtuoso amplification does not at first seem plausible. Huston Ray, however, has inoculated it with the bravura virus, yet done so in a clever and musicianly way. The theme, presented in single notes and chords by the left hand, is accompanied by a graceful, brilliant passage broiery in the right (much of it in thirds and sixths) but which in no-wise obscures the melody. The concert transcription is justified by its effect and this effect must be legitimately attained. Hence Mr. Ray's work can only be approved. It is valid and musicianly.

A Sacred Narrative Song

"I Met My Master Face to Face" (*The Heidelberg Press*). To a good narrative text, Edwin Evans has written a sacred song of straightforward melody appeal, expressive along those devotional lines which are universally popular in our churches, and published for high and for low voice.

Three Violin Pieces by an Italian Composer

"Idillio," "Serenata Andalusica" and "Danza Diabolica" (*Trieste: Carlo Schmiedl*) are three violin pieces by Virgilio Ranzato. The composer is no modern heresiarch where the old traditions of violin composition are concerned. "Idillio" is a pleasing melodious mood picture; and the "Serenata Andalusica," dedicated to Teresina Tua, is a decidedly difficult and brilliant violin number in the accepted older style, though it yields in its virtuoso demands to the still more difficult "Danza Diabolica" with its numerous fingered octave passages and other technical broiery.

Two Exemplars of French Musical Humor for the Piano

Michel-Maurice Levy, in his "Deux Pièces Humoristiques" for piano (*Paris: Editions Maurice Senart—New York: Fine Arts Importing Corporation*) makes the musical most of two programmatic ideas and shapes them up as piano pieces of quite some difficulty, yet not without effect. The first, "Le Feu de Bois Qui S'Eteint" ("The Wood Fire That's Going Out"), is a crisp bit of tonal realism, and the gradual fading of the crackling flames and dying of the sparks is admirably characterized. "Ma Concierge Est Bavarde" ("My Janitress Is a Chatterbox") is a rapid, only occasionally interrupted flow of chattering

piano passages, and if played with some feeling for what the composer so cleverly tries to express, is really decidedly apt.

An English Domino-Dance

"Dance of the Dominoes" (*G. Ricordi & Co.*) is a taking piano piece of the display type, by H. Scott-Baker, written with Gallic lightness and grace, and sounding decidedly more difficult than it really is.

Taking a Leaf from the Song Birds

In his "Six Bird Songs" for piano (*Arthur P. Schmid Co.*) their composer, Archie A. Mumma, whose Roman-sounding name is not out of keeping with the activities of a modern musical Pliny, has taken a leaf from the *viva voce* song-books of the "Wood Thrush," "Meadowlark," "Robin Redbreast," "Bobolink," "Cardinal Redbird" and "Baltimore Oriole" respectively, and has woven their calls and song-notes into happy little piano pieces of medium difficulty. The birds have done well by Mr. Mumma and Mr. Mumma has done well by the birds, and lovers of natural piano melody should feel grateful to both.

Ten Little Kinsella Duets

"Ten Little Duets for the Young Pianist" (*G. Schirmer*), by Hazel Gertrude Kinsella, represent clever and melodically varied individual four-hand numbers for sight-reading or playing purposes. A noticeable point is the freshness of invention and a freer and more dramatic following out of the title suggestions than is usually the case in such easy pieces.

A Muffat Violin Transcription by Way of Leipzig

Dedicated to Jan Kubelik and transcribed by P. A. Tirindelli, the well-known composer and violinist, is A. G. Muffat's "Allegro Spiritoso" (*Leipzig: C. Schmidt & Co.*). In it the distinguished teacher has transcribed the old Austrian's gay and care-free tune with excellent taste, and provided a playable and idiomatic piano accompaniment.

A Trinity of Sacred Songs

Three new sacred songs (*G. Schirmer*) will give the church singer an opportunity of making a proper devotional impression on the congregation. None of the three is of the "joyful noise" variety. Franklin Riker's "I Will Mention the Loving Kindness" (for high and low voice) is smoothly and singably expressive and develops the text of "He was their Saviour in their affliction." Sydney Thompson's "When I Survey the Wondrous Cross" (high or medium) is very effective in a melodic way and has a touch of real musical distinction in its accompaniment to recommend it. Nathaniel Irving Hyatt's "Now the Day is Over" is a vocal vesper *Andante*, devotional twilight music of a pleasing sort, for medium voice.

Reviews in Brief

"Rest Ye in Peace, Ye Flanders Dead" (*Schroeder & Gunther*). This song, subtitled "America's Answer," text by R. W. Lillard, music by A. A. Tennant, seems to have but slight reason, either musically or otherwise, for appearance.

Two "Indian Legends" (*Theodore Presser*). For piano, by Angelo M. Read, "The Calumet of Peace" (Obiway motive) and "Tirawa's Revenge" (Dakota motive) are pleasing and playable developments of their themes in the form of piano pieces of medium difficulty.

"Only a Rose" and "Vesper Song" (*Clayton F. Summy Co.*). The first by Jessie M. Gaynor, arranged by Dorothy Gaynor Blake; the second by Buena Carter, are decidedly attractive four-part choruses for female voices, the first excellent for encore.

"Three Melodious Pieces For Arpeggio Study" (*G. Schirmer*). In three graceful little pieces, "Prelude," "Love-Song" and "Falling Leaves," Homer Nearing succeeds in making the study of arpeggio figures for right and left hand musical and enjoyable. The numbers are of medium difficulty.

"Saviour, Breathe an Evening Blessing," "Sweet Saviour, Bless Us," "Grant Us Thy Peace," and "O Be Joyful in the Lord" (*The Heidelberg Press*) are melodious anthems in hymn-style. The first two are by Edwin Evans, and the second is provided with an expressive contralto or baritone solo. "Grant Us Thy Peace" is by Gerald F. Frazee, and has extended attractive alto and soprano solos.

ITHACA CONSERVATORY TO HAVE MANY NEW TEACHERS

Dr. Ott and Patrick Conway to Be in Charge of Two New Departments of School Work

ITHACA, N. Y., July 1.—Twenty-five new teachers will be added to the teaching staff of the Ithaca Conservatory of Music and Associated Schools for the fall term opening on Sept. 19, according to an announcement made by General Manager George C. Williams this week. Two new schools will be added, the Chautauqua and Lyceum Arts School and the Conway Military Band School, and will be in charge of Dr. Edward Amherst Ott and Patrick Conway respectively.

Dr. Ott was formerly connected with Hiram College and Drake University, was president of the International Lyceum and Chautauqua Association, and has been identified with the Redpath Lyceum Bureau for twenty-four years. Associated with him as visiting teachers will be Ross Crane, formerly with the Art Institute of Chicago; Glenn Frank, editor of the *Century Magazine*; Alton Packard, cartoonist, with the Redpath Bureau; John Ratto, character studies, also with the Redpath Bureau, and Honore Willies, writer. Mr. Conway, who is well known as conductor of the Conway Band, will have the assistance of S. Evanson, clarinet; Joseph La Monica, flute; Pedro Lozano, brass instruments; Ernest F. Pechin, cornet; Frank Seltzer, cornet and trumpet;

Cardell Simons, trombone, and George Allen, percussion instruments.

A new teacher in the piano department will be Jaromir Weinberger, who will have charge of the work in theory. He is a graduate of the Prague Conservatory and will come to America about Sept. 1. The other additions are Walter Flandorf and Edith Kimple. The vocal department will have two new teachers, Bert R. Lyon and Louise Case, both of whom will be assistant teachers to Herbert Witherspoon. Frances Ella Yontz, winner of the Sevcik violin scholarship last year, will be assistant teacher in the violin school. Helen Casey will join the Williams School of Expression, and Dr. K. M. Dallenbach will deliver lectures upon psychology. With but two exceptions, the remainder of the faculty will be intact next fall. The summer term begins on July 3.

Alfred H. Strick in Easton Recital

EASTON, PA., July 1.—At a musical service of unusual interest given recently in Zion Lutheran Church, Alfred H. Strick, formerly of Easton and until recently director of the fine arts department of the College of Marshall, Tex., played two movements of his concerto which he recently presented before the Texas Federation of Music Clubs. Other artists heard on the program included Thomas E. Yerger, organist of the church. Mr. Strick, who paid a short visit to relatives here before sailing for England for research work and study, will return in September. He has been elected a member of the board of musical directors at Ward-Belmont College. CATHERINE McGRATH.

First Season in U. S.

Brings Werner Josten

Hearings as Composer



Werner Josten, Composer and Accompanist

Werner Josten, composer and accompanist, has brought to a close his first season in America, during which time many of his songs have been listed on the programs of prominent artists. Hulda Lashanska, soprano, whom he accompanied, sang two of his songs, "Adoration" and "Spring Night" on many occasions. Sophie Braslau, contralto, used three of his songs, "Im Herbst," "Die Verschwiegene Nachtigall" and "Weihnachten," with great success. Other artists who sang Josten songs were Frances Alda, soprano, who presented "Through the Silver Mist" upon twenty-eight programs, and Mabel Garrison, soprano, who sang either "Guarda che bianca Luna" or "Summer is a-Coming In" at her concerts. Mr. Josten was educated in Munich and Paris, where many of his songs had their first hearings. Upon his arrival in America fourteen months ago, ten of his compositions were taken by a prominent publisher. Mr. Josten, with his wife, Margaret Farnum, soprano, formerly of the Metropolitan Opera, and two-months-old son, will spend the summer in Blue Hill, Me.

Long Branch Schools Win Singing Contests at Asbury Park

ASBURY PARK, N. J., July 3.—The fourth annual Monmouth County Musical Contest was held in Ocean Grove Auditorium on June 22, when the competitors were more than 1000 pupils from the grammar schools of Highlands, Bradley Beach, Rumson, Belmar, Manasquan, Neptune, Long Branch and Leonardo, and the High Schools of Neptune, Manasquan, Chattle (Long Branch), Freehold, Matawan, Asbury Park, Leonardo, Keyport and Red Bank. They were assisted by John Barnes Wells, tenor; W. LeRoy Raisch, organist, and an orchestra of over 100 High School students conducted by L. Van Gilluwe. The judges were the following supervisors of music: Thomas Wilson of Elizabeth, N. J.; Bertha Bishop Clement of East Orange,

N. J., and Arthur Witte of Yonkers, N. Y. In the Grammar School song contest, the first prize went to Long Branch, led by B. Louise Bruske, and the Leonardo and Neptune children were second and third, respectively. First prize in the High School singing contest was won by Chattle, also led by Miss Bruske. Asbury Park was second, and Manasquan third. LUTHER E. WIDEN.

General Pershing Presents Diplomas at Army Music School

WASHINGTON, D. C., July 1.—The tenth annual commencement of the Army Music School at Washington Barracks was held on June 23 in the auditorium of the Central High School. Diplomas were presented by General Pershing, who also delivered a brief address to the graduates. One of the unique features of the occasion was that each graduate musician conducted a number he himself had arranged. A. T. MARKS.

Elizabeth Kelso Patterson, teacher of singing, is hearing voices for the scholarship which she has offered at her school of singing for next season. The applicants must be young women between the ages of eighteen and twenty-five.

Walter Greene, baritone, will make his first appearance in Asheville, N. C., on Aug. 11, when he will sing twice with the Philadelphia Orchestra.

Leila Topping, pianist, is spending the summer at Atlantic Highlands, N. J., where she has taken a cottage for the season. Miss Topping plans to return to New York in the early fall.



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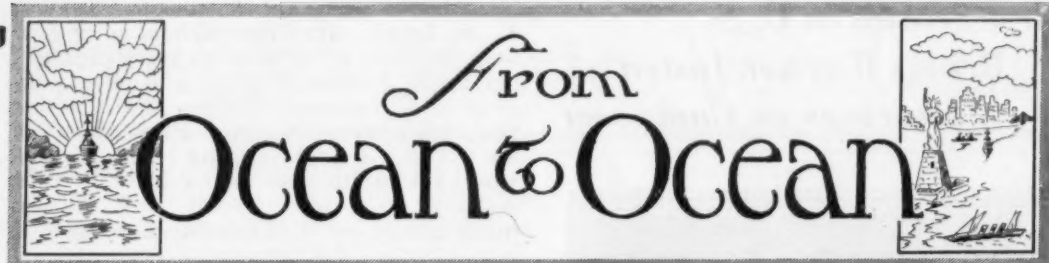
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AUBURN, N. Y.—Piano pupils of Nellie Porter were assisted in a recent concert by Mrs. Edwin F. Metcalf, soprano.

MANCHESTER, N. H.—Ida Crombie presented a large number of students in recent recitals, in which piano and violin music was featured.

UTICA, N. Y.—Students of Jessie Nash Stover were heard in an interesting vocal program at their annual concert at the New Century Auditorium.

WESTMORELAND, N. Y.—The Students' Choral Club of Utica, conducted by Samuel E. Evans, appeared here recently in an interesting program of choruses and solos.

ALBANY, ORE.—The annual commencement concert of the Albany College Conservatory was given at the Presbyterian Church, and included choruses, vocal solos, and organ and piano numbers.

WAUSAU, WIS.—Winefrid Ryan brought forward a number of piano pupils recently in a program at the lecture room of the First Methodist Church for the benefit of the Children's Infirmary.

MONTCLAIR, N. J.—Pupils of Florence Irwin Tracy gave three programs recently. Max Kerber, a boy of fifteen, played with notable talent in a recital of numbers by Scarlatti, Chopin, Debussy and Moszkowski.

BALLSTON SPA, N. Y.—A piano recital was given by thirty pupils of Katherine Sweeney at her studio. The assisting artist was John Burnham of Schenectady, who played violin solos, with Miss Sweeney at the piano.

MARIETTA, OHIO.—Florence Bess Cline, mezzo-soprano, appeared in recital at the First Congregational Church. Erma Groves, reader, assisted in the program. Pupils of Bernice Chapman gave a vocal and piano recital at St. Luke's Episcopal Church.

NEW BRITAIN, CONN.—An interesting concert at the Swedish Bethany Church was given by Thure W. Frederickson, organist, assisted by Joseph Palmroot, Brooklyn, N. Y., tenor; Raymond Ostlund, violinist, and Esther A. Nelson, pianist.

WATERLOO, IOWA.—The youngest student to graduate from the Ross Conservatory was Rose R. Cohn, not yet thirteen years of age, who has completed the theory course in piano, and recently gave a recital at the United Presbyterian Church.

REDLANDS, CAL.—In the annual Eastern Star musicale, at the Masonic Temple, the program was given by Gladys Pugh, Mrs. Karl Grassle and Hilda Wedberg, sopranos; Horace Cushing, tenor; Ted Strang, violinist, and Harriet Slocum, pianist.

GRAND RAPIDS, MICH.—Nine harps were heard in ensemble in the recital given at St. Cecilia Auditorium by the pupils of Helene Lorch. Charlotte, Kalamazoo and Hastings were represented among the harpists. One was a Japanese, H. A. Amanda.

ADRIAN, MICH.—Pupils of Adrian College Conservatory, in their final recital of the season, gave a program comprising vocal numbers by Handel, Haydn, Emery and Ware; piano solos by Beethoven, Liszt, Debussy, Griffes, and others, and organ numbers by Bach and Whiting.

ORANGE, N. J.—Gertrude I. Wilde, soprano, was the assisting soloist at a concert given by the piano pupils of Eva B. Wilde at St. Paul's Parish House, East Orange. Theodora M. Brown, pianist, assisted by her pupils, gave a recital at her studio. Edwin Wick, violinist, was assisting soloist.

CALGARY, CAN.—Mollie Pierce, who is going to London, having gained a scholarship at the Royal Academy, and

Doris Maclean, who won the silver cup for piano playing at this year's festival, were prominent among the pupils of Gladys McKelvie who appeared in a recent program at the Grand Theater.

MILTON, ORE.—Mrs. Clarence Walters presented the following piano students in recital: Ferry Stanfield, Max Walters, Blanche Stanford, Philip Robbins, Elva Walters, Edwin Coe, Esther Walters, Hyacinth Hansen, Dorothy Walters and Mildred Mackie. The assisting soloists were Anna Walters and Hyacinth Hansen, sopranos, and Lloyd Still, baritone.

BOWLING GREEN, OHIO.—Richard M. Tunnicliffe conducted a performance of Bendall's cantata, "The Lady of Shalott," at the annual concert of the Treble Clef Club of the State Normal College. The club was assisted by pupils from the Music Department; Vyalette Perkins, soprano; Kathryn Conrad, contralto, and Lucile Dodge and Ethel Cupp, accompanists.

ERIE, PA.—Recitals have been given recently by pupils of Caroline Ferguson, Alma Haller, Della Rees, Mrs. Mortimer Cole of North East and D. Cianfoni. The Erie Conservatory is giving numerous recitals in preparation for its commencement exercises. Charles LeSueur, of this city and Pittsburgh, recently presented twenty-two of his Pittsburgh pupils in recital at McKeesport.

MORGANTOWN, W. VA.—Dora Sauvegot Morris introduced the following piano pupils in an attractive recital at the Phillips music rooms: Lucille Chenoweth, Sara Fox, Anna Mary Troff, Elinor Albright, Mary Tait, Marjorie Bowman and Rose Wolf. The program was chosen from the works of Beethoven, Schumann, Mozart, Chaminade, Mendelssohn, Heller, MacDowell, Grieg, Ilyinsky and Schütt.

REDLANDS, CAL.—An operetta, "The Stolen Flower Queen," was given in the High School Auditorium by pupils of the Intermediate School under the direction of Fredericka Southworth, musical director, and Christine Sweeney, dramatic coach. Frances and Elizabeth Copeland, pupils of Olga Steeb, gave a recital recently at the Yucaipa Woman's Club. Violin pupils of Harold Scott were heard in recital at Smith's Music Rooms.

SAN ANTONIO, TEX.—In a recital by Alois Braun's students, at the St. Anthony Hotel, Mozart's Concerto in E Flat was played by Henrietta Newcomb and Ida Richie, and the first movement of Beethoven's Sonata, Op. 13, was played by Helen Arno. Others appearing were Helen Arstein, Dena Naomi Heubaum, Louise Hill, Nessye Levinson, Vivian Arstein, Dorothy Caffarelli, Camilla Caffarelli, Grace Embry, Marguerite Belden and Selma Lieck.

PORTLAND, ORE.—Students of Evelyn Calbreath, mezzo-soprano, and Helen Calbreath, pianist, showed talent in a vocal and piano recital at Lincoln High School. An interesting piano recital and Dunning demonstration was given in the Sunnyside Congregational Church by the pupils of Jean Warren Carrick. Students from the piano, voice and violin departments of the Ellison-White Conservatory presented an attractive program at the Lincoln High School.

NEWARK, N. J.—A week of concerts has been given by students of the College of Music, of which Louis Arthur Russell is director. A Bach program included numbers by Madeleine Ceres, Irene Appel, Jessie Marshall and Anna Benedict. Others who appeared were Edna Crown, Dorothy Meyer, Grace Felten, Doris Shuha and Marjorie Whyte. Pupils of Mrs. E. F. Miller gave a piano recital in which about twenty took part. Marian Ohlsen, soprano, and Grace Wilson, elocutionist, assisted.

BANGOR, ME.—Recitals have been given recently by the pupils of Anna Strickland, Harriet L. Steward, Elizabeth Tuck, Mrs. E. L. Howes, C. Winfield Richmond, Wilbur S. Cochrane, M. Irene Tracy, Ellen C. Peterson and Mrs.

Rodney C. Warner. A Stanley Cayting, a member of the Cleveland Symphony for the past two years, and one of the instructors in the Cleveland Settlement Music School and the East Technical High School of that city, is to open a studio for violin instruction in Bangor.

HOPEWELL, VA.—Florence Goldman of Hopewell presented piano pupils in recital at the Hopewell High School, assisted by William Goldman, violinist, and San Zajic, 'cellist and clarinet player. Pauline Aderholt and Geraldine Wildore appeared in artistic dances and Audrey and Marie Solt sang duets. Others taking part were Elizabeth Spencer, Audrey Spencer, Ruth Steele, Sarah Chapman, Benjamin Schreiber, Rita Schreiber, Eugenia Turner, Florence Cunningham, Catherine Mason, Ruby Koysk and Ida Glenn.

SAN DIEGO, CAL.—For the second time this school year the San Diego High School Orchestra, under the leadership of Nino Marcelli, appeared in recent concert at the Spreckels Theater. The work of these student musicians surprised the large audience by its fine quality. Under Mr. Marcelli's able guidance the organization has steadily grown in numbers and in musical understanding. The program included the "Lustspiel Overture" by Keler Bela; Schubert's "Unfinished Symphony"; Grieg's "Peer Gynt Suite," No. 2, and the Prelude to Act III of "Lohengrin." Lano Briggs played a cornet solo excellently.

RED BANK, N. J.—Pupils of Sara Armstrong, in a recital recently at the Grace Methodist Church, gave a program mainly comprised of piano solos and duets and piano and organ duets. Thora MacAvoy, violinist, assisted. The work of Ardis Atkinson of Freehold, organ pupil of Miss Armstrong, was notable; and other students who appeared were Christine Francis, Helen Tuthill, Madeline Saguerton, Eleanor Bray, Margaret Morford, Anna Holmes, Mildred Covert, Mildred Leonard, Margaret Ely, Marie Johnson and Gladys Norman. Anna Layton, piano pupil, gave a later recital assisted by Leon Wolcott, violinist.

NEWARK, N. J.—Youthful violinists studying under Luigi Spada appeared in recital at Wallace Hall, assisted by Angelo Travaglio, tenor; Louis Mazzei, harpist, and William Spada, pianist. Among those who took part were Ruth Ludlow, Louis Dapaolo, Ophelia Tirico, Emmy Keller and Tibor Farkas. The following appeared in a concert given by pupils of Harry Peterson at Sayre Hall: Lorraine Myers, Marguerite Peterson, Ruth Frazier, Otto Kleissler, Augusta Gansler, Donald Powell, Virginia Hart, Leon Pierce, Blanche Rostow, Theodore Keith and Carl Lewis. Pupils of Carl M. Roeder gave a piano recital at the East Orange High School.

ROCHESTER, N. Y.—Many students' recitals have been given at the Eastman School of Music. Two students graduated from the school, Roslyn Weisberg in piano and Marion Eccleston in violin, both graduating at the same time from the University of Rochester. A striking demonstration of Dr. T. Yorke Trotter's rhythmic method of teaching was given by his assistant, Marjorie Truelove, in Kilbourn Hall, before a large audience. About fifty pupils took part. About thirty pupils of Cecelia C. Poler appeared in a recital at the home of Mrs. Harper Sibley. Pupils have also been brought forward in recitals by Arthur G. Young, organist; Gertrude Keenan, Annie Parsons and Gladys M. Tylee, pianists, and Leila Price Carhart.

SAN ANTONIO, TEX.—Willette Mae Clarke, pupil of Walter Romberg, was heard in violin recital at Knights of Columbus Hall upon her return from New York. Works by Tartini, Wieniawski, Gossec and others were given. Haydn's Quartet in D was played by Miss Clarke, Constance Romberg, second violin; W. P. Romberg, viola, and Kurt Zimmerman, 'cello. Clara Duggan Madison presented a pupil, Felice Kimball, in a piano program comprising Haydn, Beethoven, Liszt, Czerny and Grieg compositions. Jane Seiser, reader, assisted. Piano pupils of John M. Steinfeldt, appeared at the San Antonio College of Music, and two programs were devoted to piano compositions of Beethoven, Weber, Mendelssohn, Chopin, MacDowell, Saint-Saëns, Schumann and Weber-Liszt.

WICHITA, KAN.—In a concert organized to raise funds to send Mrs. Otto Brewer, a gold star mother, on a tour

of the war area in France, the United Brethren Orchestra, the Price Quartet, Mary Whitmore, J. O. Price, Mrs. Fred Campbell, Pauline Drew, Emma Barn-dollar, Georgia Hicks and T. L. Krebs contributed to the program. The concert was given at the United Brethren Church. Ethlyn Bowman presented the following piano pupils in a recent recital: Lawrence Stanley, Mary Hall, Hazel Merritt, Mayme Bornschein, Mary Elmira Jones, Kathleen Collier, Robert Heckard. Mrs. E. Higginson also brought forward the following students in a piano recital: Esther Anderson, Ruth McCracken, Betty Weaver, Helen Robson, Frances Ross, Vera Brunt, Robert Stratford, Gene Moore.

SAN ANTONIO, TEX.—David Griffin presented a large group of pupils from Cuero, Victoria and San Antonio at Knights of Columbus Hall, when a vocal program was given by Mrs. John H. Clegg, Mrs. Alfred O. Froese, Gay Nell Putman, Bertha Reuss, Gladys Wasserman and Mrs. Frank H. Crain, sopranos; Alicia Elizondo, mezzo-soprano; Mrs. T. H. Flannery and Pauline Reuss, contraltos; William A. Turner, tenor, and LeRoy Hamilton, William Doyle and Adolfo Garza, baritones. Assisting soloists were Felix St. Clair, violinist, pupil of Julien Paul Blitz, and Maurine Johnson, pianist, pupil of Walter Dunham. The accompanists were Mrs. Blitz, Eleanor Mackensen and Mr. Dunham, and interest in the program was enhanced by orchestral music by members of the San Antonio Symphony, conducted by Mr. Blitz.

NEWARK, N. J.—The following students of Mrs. C. J. Marsh took part in a recent recital: Irene Stampfele, Frances Dowling, Elsie Benke, Helen Beiers, Rose Scharf, Dorothy Thompson, Mildred Gaal, Albertine Doemling, Hortense Hager, Marie Baldwin, Elsie Sauer, Dorothea Hicks, Gertrude Heine, Bernice Brown, Marie Kesling Mildred Harris, Marie Rummell and Mrs. Claude Johnston. Those who appeared at a recital by pupils of Vera J. Kerrigan were Margaret Falke, Marjorie Carrick, Roberta Ramsdell, Beryl Smythe, Mary Mackay, Norma Cooper, Ruth Monaghan and Kathleen Holmes. Mrs. Margaret Sanborn brought forward the following in her piano pupils' third recital: Helen Norton, Jeannette Hartshorn, Helen Nabb, Lois Hill, Estelle Morgan, Edythe Farrell, Helen Brady, Evelyn Glick, Evelyn Schum, Guerdon Mayfield and Milton Glick.

RED BANK, N. J.—The Woman's Club Choral, conducted by Katharine Throckmorton, gave their last musicale of the season in the First Methodist Church before an enthusiastic audience. Assisting singers were Leah Seley of Newark, Miss Oakley, Mrs. King, Mrs. Humrichouse, Mrs. T. J. Lovett, Jr., Mrs. H. Chark and Eugene Magee. Other soloists were Sara Armstrong and Harold Laros, organists; Anna Layton, pianist; M. Kalish, 'cellist, and Mrs. J. J. Leonard gave a humorous reading. Mrs. Bernard Higgins accompanied the chorus at the piano. Pupils of Angelica Ostendorff, violin, and Adelbert Ostendorff, piano, gave an interesting annual recital at the High School recently. Violin students were Marie Jensen, Margaret Nelson, Dorothy West, Estelle Yanko, Harry Bennett, Edmund Blom, Milton Heller, Morris Libovsky and William Van Note. Jean Brennan, Adelaide Weller, Paul Adair, Marjorie Moore and Lewis Lane appeared in solo and trio piano numbers.

SEATTLE, WASH.—Helen Harman, pupil of Moritz Rosen, gave her graduation recital recently at Meany Hall, University of Washington. Miss Harman, who is a skilful violinist, was assisted by Katherine Peterson, contralto; Elma Dick, pianist, and Joy Fisher, 'cellist. Among recent students' recitals was that of Swanhild Jule, pianist, who was brought forward by Arville Belstad. She played the Grieg Sonata in E Minor, and was assisted by Ina Durkee, a vocal pupil of Magnus Petersen. Ora Kirby Barkhuff presented the following senior piano students in recital: Janet Taylor, Virginia Leekley, Crispin Lippincott, Dorothy Lawshe, Helen Meisnest, May Louise Blackaller, Laura Welch, Ruth Laubscher and Muriel Stradley. This teacher also introduced Marguerite Jane Fusselman, eight years old, in a recital of twelve piano numbers. Many piano pupils of Lorna B. McGonigle and Edna Colman recently appeared in public, and programs were also given by students of Martha Hackett and Ellen Wood Murphy, members of the Cornish School faculty.

Panorama of the Week's Events in Musical Chicago

New Stars Vie with Old in First Week of Ravinia Opera Season

(Continued from page 1)

Ravinia début as *Marcel*, was heard in Chicago last winter with the Chicago Opera Association. He has a rich baritone voice and is an unusually good actor. He entered capably into the spirit of the scenes of Bohemian gaiety and his was a convincing portrayal of his rôle.

Anna Roselle was a charming *Musetta*, singing and acting the part with much vivacity, and with plenty of spirit in the scenes of quarreling with *Marcel*.

Orville Harrold, as *Rudolph*, gave a splendid accounting of himself, imbuing the rôle with tenderness and passion both in his singing and acting. His voice was especially liked in "Che Gelida Manina," which he sang with much feeling and excellent tone.

Adamo Didur as *Colline*, Louis D'Angelo as *Schaunard*, and Pompilio Malatesta in the double rôle of *Benoit* and *Alcindoro* completed a well-balanced cast. Didur received warm applause after the "Vecchia Zimarra" episode.

The Chicago Symphony, conducted by Gennaro Papi, played the orchestral score superlatively well.

"Pagliacci" Given Alone

"Pagliacci," divorced from its usual artistic mate, "Cavalleria Rusticana," was given Thursday night as the sole attraction. The cast included Frances Peralta, Morgan Kingston, Giuseppe Danise, Vicente Ballester, and Giordano Paltrinieri.

Vicente Ballester sang the secondary character of *Silvio*, for he, in common with all the other singers at Ravinia, fills minor rôles when necessary, as a favor to the management. It seems almost unnecessary to add that there never has been so good a performance of this part in the vicinity of Chicago, at least in the memory of the present reviewer.

The performance as a whole, however, fell below the standard of the first four nights, for a lassitude seemed to possess both singers and audience, and there was none of the tumultuous applause that marked previous performances.

Morgan Kingston, as *Canio*, gave a good solid performance that was very satisfying, although it lacked sensational elements. Giuseppe Danise, as *Tonio*, sang the Prologue much as if it were a concert number with little attempt at acting. His vocalization, however, was superb and his glorious baritone packed meaning into every phrase of the music. The rest of his work in the opera was conventional and not particularly inspiring. Frances Peralta seemed rather unhappily cast as *Nedda*.

Claire Dux Sings "Manon"

Claire Dux in the title rôle in Massenet's opera "Manon," Friday night, showed substantial reason for the furor she is said to have created in Europe in this part. This was by far the best impersonation she has given in America, either with the Ravinia Company or the Chicago Opera Association.

Her *Manon* was marked throughout by distinct originality, and she was not afraid to depart from the traditional

stage business wherever she could gain effectiveness by so doing. In the St. Sulpice scene she reached a superb height of passion which ranked her as one of the very foremost actresses on the operatic stage to-day. Possessing a voice of unusual beauty, she molded it to the varying moods of the part, using it as a vehicle to express innocence, grief, passion, happiness or desperation.

Mario Chamlee, as *Chevalier Des Grieux*, sang excellently, his lovely tenor voice making much of the music. His acting, however, was conventional and lacked distinction. Graham Marr in the rôle of *Lescaut* showed that he has made gratifying improvement in both singing and acting since last season.

Other rôles were well filled by Léon Rothier, Louis D'Angelo and Giordano Paltrinieri. Louis Hasselmans made his first appearance of the Ravinia season as opera conductor, and brought out the beauties of Massenet's difficult score with fine feeling for the subtleties of the music.

Alice Gentle in "Navarraise"

Two short operas, "Cavalleria Rusticana" and "Navarraise," were given on Saturday night. Mascagni's opera was stirringly sung by Frances Peralta, Orville Harrold, Vicente Ballester and Philine Falco in the leading rôles. Mme. Peralta, as *Santuzza*, gave a splendid impersonation, singing the part with fervor and with true dramatic feeling. Orville Harrold, as *Turiddu*, was very

satisfying vocally, but he lacked the fire and passion to make his portrayal entirely convincing.

Vicente Ballester brought to the rôle of *Alfio* a voice and an intelligent conception of the possibilities of the part rarely given to the character. This rôle is usually sung by a second-rate baritone, but Ballester, with his splendid vocal equipment and sense of stage values, made it fully as important as the rôles of *Turiddu* and *Santuzza*. Philine Falco's voice in the music of *Lola* was of attractive quality.

The work of the chorus plainly showed the unremitting efforts that had been made by Chorus Master Giacomo Spadoni, for not only was the singing beautifully modulated and musicianly, but in addition every syllable was distinctly enunciated. Gennaro Papi conducted.

The climax of the evening's entertainment, and one of the high spots of the week, was Alice Gentle's dramatic and gripping portrayal of the title part in Massenet's one-act opera "Navarraise." Rarely have Chicago opera patrons witnessed such intense and convincing acting. Miss Gentle lifted the part out of opera and into reality by the art and passion of her acting. One forgot the stage and became a breathless spectator of events. But it was not Miss Gentle's acting alone that made her work superlative, for she brought to the production a superb, excellently trained mezzo-soprano voice, which she used with unflinching good taste.

Morgan Kingston as *Araquil*, Léon Rothier as *Garrido*, and Louis D'Angelo as *Remigio*, gave splendid support. The Chicago Symphony, Louis Hasselmans conducting, played Massenet's noisy music effectively.

CHARLES QUINT.

GRADUATION PROGRAM

Chicago Conservatory Holds Fifty-sixth Commencement

CHICAGO, July 1.—The Chicago Conservatory held its fifty-sixth commencement exercises on Friday evening in the conservatory recital hall. The program was given by Gertrude Schiff, Edward Kubicek, Ida Rosin, Winifred Triplett, Mabel Hartford, Jeanne Kowalski, June Forrey, Gilbert Dutton, Crystal Eaton, Leon Shallo, and Josephine Sigwalt. Charles E. Watt made an address, and Mrs. Gertrude Grosscup-Perkins presented the diplomas and certificates to the graduates.

Winifred Triplett, pianist, pupil of Walton Perkins, gave her graduation recital in the recital hall on Tuesday evening. She was assisted by Vladimir Janovitz, baritone, pupil of Lester Luther, and Joseph Lishamer, violinist, pupil of Joseph H. Chapek. Miss Triplett played Schubert's Impromptu No. 4, a Gigue by Bach, numbers by Scarlatti, Godard, Henselt, Brahms, and two compositions, a Nocturne and a Scherzo, written by herself. Mr. Janovitz sang "Vision Fugitive" from Massenet's "Hérodiade," "Elegie" by the same composer, and "None but the Lonely Heart," by Tchaikovsky. Mr. Lishamer was heard in Drdla's "Souvenir" and a Mazurka by Mlynarski.

The graduation recital of Jeanne Kowalski, pianist, pupil of Madge Myers

Hislop, was given on Thursday evening in the same hall. Florence Eckman, soprano, pupil of Gertrude Grosscup-Perkins, and Leon Shallo, violinist, pupil of Joseph H. Chapek, assisted.

C. Q.

GRAINGER IN RECITAL

Pianist Gives New Work and Others of Own Compositions

CHICAGO, July 1.—Percy Grainger, pianist, appeared at the Ziegfeld Theater on Tuesday morning in the first of a series of artist recitals to be given this summer under the management of Carl D. Kinsey.

Three of Mr. Grainger's own compositions were listed on his program, one of them, "Spoon River," being new to Chicago. It is based on an American rural dance tune and has a dash and go distinctly original. His other works were "Colonial Song" and "Lullaby" from "Tribute to Foster."

Mr. Grainger began his program with Bach's Prelude and Fugue in D for Organ, transcribed for piano by Busoni. He also played Grieg's Ballade Op. 24, and Brahms' Variations on a Theme by Paganini, and added several encores at the end of his program.

Henry Eames Forms New Music School

CHICAGO, July 1.—Henry Purmort Eames and J. Beach Cragan have incorporated a new music school to be known as the University School of Music and Allied Arts, where all branches of music and the arts will be taught. The school will be located near the University of Chicago and will begin its first season in September.

Luening String Quartet Accepted for Performance

CHICAGO, July 1.—A string quartet, composed by Otto C. Luening, member of the Chicago Musical Arts Studio faculty, has been accepted for performance at the International Chamber Music Festival in Donaueschingen, Bavaria, and also by the De Boer Ensemble in Zurich, Switzerland.

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In Chicago Studios

Chicago, July 1

CHICAGO MUSICAL COLLEGE

The summer master school of the Chicago Musical College began on Wednesday. Percy Grainger arrived in Chicago on June 24, and Leopold Auer, Herbert Witherspoon, Florence Hinkle and Oscar Saenger arrived on Sunday. The scholarship competitions of Percy Grainger, Richard Hageman, and Clarence Eddy were held on June 24, and those of Professor Auer, Mr. Witherspoon, Miss Hinkle, and Mr. Saenger on Monday.

Mary Merrifield, pupil of Lotta Mills Hough of New York, was awarded the first scholarship prize offered by Mr. Grainger. The second was divided between Florence Levy, pupil of Anna Stovell of Boston, and Carolyn Schuyler, pupil of Alexander Raab of Chicago, and the third went to Gertrude Gahl, pupil of Edward Collins of Chicago.

Heimann Weinstein of St. Paul, Minn., was awarded the Auer scholarship. He is a pupil of George Klass of St. Paul; and has studied for brief periods with Sevcik and Ysaye. He is eighteen years old. There were sixty applicants for the scholarship, of whom twelve were chosen by the examiners for the final audition by Mr. Auer.

Mr. Saenger began his work at the College on June 28. Associated with him are two teachers from his New York studios, Emily Miller and Willis Ailing.

The Chicago Operatic Quartet, directed by John B. Miller, will begin a summer tour early next month.

Antoinette Ganes, pupil of Edoardo Sacerdote, gave a song recital in Steinway Hall on Friday evening, and the violin pupils of Lois Dyson gave a program the following evening.

BUSH CONSERVATORY

The first of a series of artist recitals to be held during the summer in the recital hall of Bush Conservatory was given by Boza Oumiroff, baritone, and Mme. Ella Spravka, pianist, on Saturday afternoon.

The summer school session began on Wednesday, with the largest enrollment the conservatory has ever had. A number of concerts, recitals and lectures will take place during the summer term for the benefit of the visiting students.

The 1922 graduating class presented Bush Conservatory with a picture by Lucie Hartrath, a Chicago artist. It has become the custom for each succeeding graduating class to present the conservatory with a picture by some Chicago artist.

AMERICAN CONSERVATORY

George H. Gartlan, director of Public School Music in New York City, who has been engaged for a series of lectures during the summer session, will be at the conservatory for three weeks beginning July 17, and will deliver sixty lectures, which will be credited towards a post-graduate diploma.

John Steel, tenor, formerly a pupil of William S. Brady, who is filling an engagement at the Majestic Theater in Chicago, recently sang a number of songs at one of Mr. Brady's class meetings.

Ragna Linne, vocal teacher, will spend the coming winter in California. She has been connected with the conservatory for more than thirty years.

Pianist Pupil Wins Scholarship

CHICAGO, July 1.—Eugenia McShane, pupil of Theodora Sturkow-Ryder, pianist, won the first prize of a scholarship in a Bach contest given recently at Mme. Sturkow-Ryder's studio. The second prize (a season ticket to the Chicago Symphony concerts), was won by Ernau B. Akeley; the third prize (a set of the piano works of Bach or of Beethoven) was won by Sophie Shapiro, and honorable mention went to Sabina Soffer, Elizabeth Branek and Ethel Eiler. The judges of the contest were Edward Moore of the Chicago Tribune; Cecile de Horvath, pianist; Frank Van Dusen, organist, and Lucille Manker, pianist.

C. Q.

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People And Events in New York's Week

Summer Concert Series at New York University

A series of six concerts, under the direction of William Landon Wright, will be given at the summer school of New York University between the dates of July 13 and Aug. 17. The series will include a concert by the Folklore Trio—W. Lyndon Wright, pianist; W. G. Jones, violinist, and Charles P. Moore, 'cellist; a concert by the Artone Quartet—Dicie Howell, Mabel Beddoe, James Price and Walter Greene; a lecture-recital on "Negro Spirituals" by Harry Burleigh; a recital by Judson House, tenor, and Fred Patton, baritone; a concert by students of the music department, and a lecture-recital on "America's Folk-Song Heritage" by W. Lyndon Wright, assisted by Ada Marie Castor, soprano. The concerts will be held in the auditorium of the Gould Memorial Library on University Heights. Admission will be by cards, issued upon application to the Director of the Summer School, Dean John W. Withers.

Hear Patterson Students

Janet Watts, soprano, pupil of A. Russ Patterson, has been engaged as soloist at the Calvary Methodist Church, New York, for the coming year. Alice Sanford Jones, soprano, has been re-engaged as head of the vocal department of Sweet Briar College, Va., and will resume her duties in the fall after a summer course with Mr. Patterson. Edward Beckman, tenor, has sung in four church concerts during the month of June, at Kent Street Reformed Church, Brooklyn; Lutheran Church, Brooklyn; First Lutheran Church, Stamford, Conn., and First Lutheran Church of Newark, N. J. Lenore Van Blerkom, soprano, sang before the Delphian Club at its annual luncheon at the Hotel Astor recently. Rose Dreeben, soprano, was one of the soloists at the benefit concert given for the relief of men of letters and scientists in Russia at the home of Nina Koshetz on the evening of June 28. Mildred Newman, soprano, sang at the thirty-fifth anniversary of the Arcturus Chapter of the Eastern Star on June 15. A number of studio recitals are planned for the summer.

Marguerite Potter Spending Summer in Middle West

Marguerite Potter, contralto and teacher of singing, closed her New York studio recently and has gone to Lake Geneva, Wis., for a six-weeks' course of study with L. A. Torrens, New York vocal teacher, who is conducting classes in Lake Geneva during the summer. After a visit to her home in Chicago, Miss Potter will re-open her studio early in the fall. Thirty-two concert engagements have already been booked for her next season.

Isadora Duncan to Open Tour with Four New York Appearances

Isadora Duncan, who returns to this country after an absence of five years, for a tour with twenty-two young dancers from her school in Moscow, will begin her season in New York with four performances in Carnegie Hall, to be given on the evenings of Oct. 7, 11, 13 and the afternoon of Oct. 14. Miss Duncan will have the assistance of a symphony orchestra and different programs will be presented at each performance.

Recitals at the Institute of Applied Music

Francis Moore gave a piano recital in the auditorium of the American Institute of Applied Music on the evening of June 19. His program was made up of works by Beethoven, Bach, Mozart, Debussy, Chopin and Schumann. Annabelle Wood gave a piano recital at the Institute on the evening of June 21. A good-sized audience showed its appreciation of her playing of numbers by Scarlatti, Mendelssohn, Paradies and Saint-Saëns and Cadman's Sonata in A, Op. 58.

Klibansky Singers Engaged

Grace Marcella Lindane, pupil of Sergei Klibansky, sang before the Catholic Club of New York recently, and also at a special service at St. Jean the Baptist Church. She has been engaged for two concerts at the Catholic Summer School at Lake Champlain, N. Y., during

the month of August. Dorothy Classen, contralto, has joined the New York Ladies' Quartet as first alto, and has been heard with that organization in a number of concerts. Raymond Hart is singing at the First Methodist Church in Trenton, N. J. Juliette Velty sailed for France recently, where she will be heard in a series of concerts. She will return for appearances in this country in the fall. Mr. Klibansky has gone to Seattle, where he will again hold master classes at the Cornish School until Sept. 2.

Three Tamme Students to Make Debuts

Charles Tamme, vocal instructor of New York, will conduct summer classes throughout July and August, opening his regular season in September. A feature will be the weekly criticism class on Saturdays. Three students of Mr. Tamme are preparing programs for New York recitals to be given in the fall.

Louis Rozsa Heard at Capitol Theater

Louis Rozsa, baritone of the Metropolitan, was heard in the "Evening Star" aria from "Tannhäuser" at the Capitol Theater during the week beginning July 2. A series of unusual dance items included two Spanish numbers by Valverde-Herpin and Volpatti, interpreted by Doris Niles. Miss Gambarelli, Miss Niles and Miss Zanolli danced to Rimsky-Korsakoff's "Chant Indoue," with violin obbligato by Frederic Fradkin. The orchestra played Chabrier's "España" and a waltz by Cremlieux. Organ numbers were played by Melchiorre Mauro-Cottone.

Dorsey Whittington Gives Recital at Hughes Studios

Dorsey Whittington, a young Los Angeles pianist, who gave recitals in New York last season, appeared in an interesting program at the Edwin Hughes Studio on June 30. Among his numbers were works of Scarlatti, Bach, Beethoven-Busoni, Mendelssohn, Chopin, Liszt and, as an encore, "La Fileuse" of Raff. This was the third of a series of recitals given during the Hughes' summer class.

Normal Classes at Haywood Studios

Summer normal classes at the Haywood Studios, under the direction of Frederick H. Haywood, began on July 3, and will continue to July 29. Extra classes will be in session during August. Helen Hallam Wolfe, soprano, pupil of Mr. Haywood, has been engaged as soloist at St. Paul's Episcopal Church, Englewood, N. J. Geneva Youngs, soprano, gave a recital in Warrensburg, Mo., recently. Robert Philips, boy soprano, sang at St. Andrew's Church in Yonkers on June 15, and has been engaged to appear at the Asheville, N. C., Festival in August.

Artists for Hippodrome Concert Series

The Sunday evening series of concerts which will be given at the New York Hippodrome next season under the direction of S. Hurok, will be inaugurated on the evening of Oct. 8, when Mischa Elman will be the soloist. Ernestine Schumann Heink, Titta Ruffo, Rosa Raisa and Giacomo Rimini in two appearances, Tetrassini in two recitals and Alexander Glazounoff in a special orchestral concert, will be heard in the series. Elman will play six times and will give the closing recital on the evening of May 6.

Denishawn Dancers Returning to America

Ruth St. Denis and Ted Shawn with their company of American dancers, have just closed a six weeks' engagement at the Coliseum, London, and a tour of the provinces. They were due to arrive in New York last week. They will re-open their dance studio and continue their work there until Sept. 22. Their fall tour, under the direction of Daniel Mayer, will open in New York on Oct. 3. This will be Miss St. Denis' first professional appearance in the metropolis in five years.

Victor Herbert Work Played at Rivoli Theater

Victor Herbert's "American Fantasie" was the feature of a special program at the Rivoli Theater, New York, under the

bâtons of Frederick Stahlberg and Emanuel Baer, during the week beginning July 2. The vocalists heard were Susan Ida Clough, mezzo-soprano; Melba Aquila, soprano, and Giuseppe Interante, baritone. Marjorie Peterson gave a dance interpretation of Paderewski's Minuet. At the Rialto Theater the program included an arrangement of Bizet's "Agnus Dei," played by Ugo Mariani, violinist; Gaston Du Bois, 'cellist; Max Seydel, harpist, and Frank Stewart Adams, organist. Enrico Aresoni, tenor, sang the aria, "Celeste Aida" from Verdi's opera.

Riker Pupils Heard

Pupils of Franklin Riker, tenor and teacher of singing who have been heard recently, include Emily Stokes Hagar, soprano, who was one of the soloists at the Bach Festival in Bethlehem, Pa., Dr. Andrew Knox, baritone, who was heard with the Philadelphia Operatic Society in a performance of Bizet's "Carmen," and Lillian Greer, soprano, who sang recently with the Camden, N. J., Operatic Society. Other pupils of Mr. Riker who are appearing before the public are Venita Gould, Blanche Klaiss, Katherine Morris, Samuel Calvin, William Carmint and Katherine Palmer. Mr. and Mrs. Riker have taken a bungalow at Indian Lake in the Adirondacks where they will remain until Sept. 10. A number of their pupils accompanied them for special work.

Arrange Itinerary for San Carlo Opera Forces

The San Carlo Opera Company will begin its 1922-23 tour with its customary four weeks' season in New York City, this time at the Century Theater. Following the metropolitan engagement, which opens on the evening of Sept. 18, the company will visit Montreal, Quebec, Boston (two weeks), Philadelphia, (two weeks) at the Metropolitan Opera House under the auspices of the Philadelphia Grand Opera Association), Baltimore, Washington, Pittsburgh, Cleveland, Buffalo, Rochester, Detroit, Toronto and St. Louis. The San Carlo forces will probably be heard again on the Pacific Coast, with engagements of two weeks each in Los Angeles and San Francisco.

London Acclaims John Charles Thomas

John Charles Thomas, baritone, has made an emphatic success in his first London recital, according to a cable sent this week by Lionel Powell, London manager, to R. E. Johnston, Mr. Thomas' American manager. Several additional concerts have been arranged with a final appearance in Albert Hall just before the singer sails for America in the latter part of August. His only appearances on the Continent during his stay abroad will be in opera in Milan. Mr. Thomas' first New York appearance of the season will be in recital in Aeolian Hall on Oct. 15.

Louis Robert in Brooklyn Recital

Louis Robert, organist and conductor, was heard in a recital in the Greene Avenue Baptist Church, Brooklyn, on the evening of June 15. His program included works by Handel, A. J. F. Boëly, de Pauw, C. F. Hendricks, Jr., Pierné, Franck, and a composition by himself. Mr. Robert has been engaged to play at Christ Church, Brooklyn, during the months of July, August and September.

Auer Pupil to Make Début in Fall

Irving Decker, violinist, for the last three years a pupil of Leopold Auer, will make his New York début in an Aeolian Hall recital next fall. Mr. Decker was born in Russia, where he studied at the Conservatory of Kiev. He came to America ten years ago. He has been heard at the Metropolitan Opera House in Philadelphia and at private musicales in New York.

Patterson Singers in Musicale

Four pupils of Elizabeth Kelso Patterson, Mildred Johnston and Lillian Owens, sopranos, and Agnes Grogan and Gwyneth Hughes, contraltos, with Harry Horsfall at the piano, were heard in recital on the evening of June 24. Raymond Horsfall, violinist, played two solos as well as obligatos for the singers.

GOLDMAN VISITS BROOKLYN

Second Band Concert Given in Prospect Park—Students Heard

BROOKLYN, N. Y., July 2.—A large audience heard the second concert of the Goldman Band in Prospect Park on June 29. Works by Schubert, Auber and Rimsky-Korsakoff were on the orchestral list. Alveda Löfgren, soprano, as soloist, gave a sincere and musical interpretation of Bizet's "Agnus Dei" and Cadman's "At Dawning." The audience was very enthusiastic.

Uniformly good work was shown on the part of vocal, piano, violin and cello students of the Stuyvesant Heights School, at the final recital of the season at the School Studio, on June 26. Throughout, the pupils showed unusual results for the short period of study, and several revealed marked talent.

W. R. MCADAM.

Hughes Student in Recital

The second in the series of piano recitals at the Edwin Hughes studio was given by Beatrice Klein on the evening of June 23. Her numbers included the Beethoven Sonata Op. 10, No. 3, Dohnanyi's Rhapsodie in C, Scriabine's Nocturne for the Left Hand, and numbers by Chopin and Liszt.

Schelling to Play Own Works Abroad

Ernest Schelling, pianist, who is now at his place in Switzerland, will play two of his compositions, "Impressions from an Artist's Life" and Suite Fantastique, in Amsterdam and London programs before his return to this country next fall. One of his first appearances next season will be as soloist with the Philadelphia Orchestra in Washington.

Swinford Closes First Season

Jerome Swinford, baritone, has completed a tour of New York and Massachusetts, bringing his first season of more than twenty-five concert engagements to a close. After a summer in Maine, he will begin his next season early in the fall, filling many re-engagements.

Bruno Huhn Returns from Europe

Bruno Huhn, New York singing teacher and coach, returned last week from a trip to Europe. He has opened his studio at Hunting Inn, East Hampton, L. I., where he will continue his teaching until Sept. 1.

House to Sing with Stadium Orchestra

Judson House, tenor, will be the soloist at the New York Stadium concert on the evening of July 23. He will be heard at the Asheville, N. C., Music Festival on Aug. 9, and will fulfil a two-weeks' engagement at the Charlotte, N. C., Festival in September.

People's Chorus Begins Summer Session

The People's Chorus of New York, L. Camilleri, conductor, has organized its summer session, and meetings will be continued in the auditorium of the High School of Commerce every Monday and Thursday evening.

Roerich Wins Suit Against Chicago Opera

Nicolas Roerich, the Russian artist, was awarded a judgment for \$3,500 by the Supreme Court on July 1, in a suit against the Chicago Opera Association. Mr. Roerich alleged in his suit that he was engaged to paint the stage settings for "Tristan und Isolde" for which he was to receive \$3,500. The suit was undefended.

Helena Lubarsky, American operatic soprano, who has sung in Italy under the direction of Toscanini and Mugnone, has just returned to this country. She will appear under the management of S. Hurok next season.

Paul Althouse, tenor, was the guest of honor at a meeting of the Woman Pays Club at the Hotel Algonquin, New York, on June 14. He sang numbers by Curran, MacDermid and Kramer.

Recent engagements for Kathryn Platt Gunn, violinist, included appearances in Norwalk, Conn., in conjunction with Ralph Sprague, reader, on June 1 and 5, and at Bedloe's Island for the radio on June 6.

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BALTIMORE SUMMER OPERA TO CONTINUE

Season of Outdoor Events
Extended by Request—
School Music Heard

By Franz C. Bornschein

BALTIMORE, July 1.—In response to numerous requests, the short summer season of outdoor opera being given in Carlin's Arena by the De Feo Opera Company, has been extended to include a repetition of the favorites presented thus far. The performances have included "Madama Butterfly," "Pagliacci," "Cavalleria Rusticana," "Barber of Seville," "Rigoletto," all of which have been presented excellently by casts which comprised such artists as Edith De Lys, Helen Yorke, Dreda Aves, Florence Bulard, Pauline Cornelys, Richard Bonelli, Dalle Molle, Henry Weldon and others. Signor Barducci conducts the performances with skill.

Patients of the Fort McHenry Hos-

pital have been invited to attend the performance through the courtesy of John J. Carlin.

After the season of grand opera it is planned to revive Gilbert and Sullivan works with De Wolf Hopper, and a cast including Mildred Rogers, Winifred Anglin, Arthur Cunningham, Humbird Duffy and Herbert Waterous. The repertoire will consist of the "Mikado," "Pinafore" and "Pirates of Penzance."

The first public demonstration of the methods of teaching music in the public schools was recently given at Easton High School. Over 1000 children participated in a festival under the direction of John Deneres, supervisor of music. An orchestra of 145 members, assembled from the junior high schools, was heard. The numbers demonstrated the full graded music course, and each group displayed its training to the credit of the department. The event was arranged through the interest of the Public School Teachers' Association.

St. Louis Activities

St. Louis, Mo. July 1.

Pupils of Louise Kroeger of the Kroeger School of Music appeared in recital on June 24.

Leo C. Miller arranged an attractive series of recitals for his own advanced pupils and his teachers. Frances Sandperl was heard on June 27 in a program which included a Beethoven Sonata. Jeannetta Gohl gave a recital on June 30, playing a Beethoven Sonata, Chopin's Polonaise in A Flat, and several other numbers, including an Intermezzo by A. Walter Kramer. Mr. Miller's assistants, Ann Niccolls and Williard McGregor, gave a two piano recital on July 1, playing Mozart's Sonata in D Major, Brahms' Waltzes, Op. 39, Debussy's "L'Après-Midi d'un Faune" and Saint-Saëns Polonaise, Op. 77.

The Commencement Exercises of the Strassburger Conservatories at the Odeon on June 21 consumed the greater part of a long evening. Much very fine talent was displayed in a program of solo and ensemble numbers. Forty-three graduates received their diplomas from Bruno C. Strassburger, assisted by H. W. Becker.

HERBERT W. COST.

SUPERVISOR APPOINTED

Marion D. Flanders Takes New Post in Bangor—Scholarship Award

BANGOR, ME., July 1.—Marion D. Flanders, supervisor of music in the schools of Skowhegan, has been elected to succeed Harriet Howard, resigned, as supervisor of music in the grade schools of this city. Miss Howard will spend the next year in study. A change in the program of work will be made, as Mrs. Flanders will introduce voice training into the first years of the High School course.

Marian Stanhope, daughter of Dr. and Mrs. C. H. Stanhope of this city, has been awarded a scholarship at the New England Conservatory. Miss Stanhope entered the Junior class in September. Her piano instructor is Alfred De Voto and she had previously studied with Mrs. A. M. Virgil in New York.

A trio of Bangor artists, Stanley A. Cayting, violinist; Beatrice Clifford, soprano, and Mary Hayford, pianist, were heard in a benefit recital for the local Anti-Tuberculosis Association at the home of Anna Strickland. The auditors showed enthusiasm for the work of the young artists. Mr. Cayting, who recently returned to this city, presented Grieg's Sonata, Op. 13, and a group of numbers by Wagner, Daves and Francaeur-Kreisler. Miss Clifford sang delightfully Old English and Old French songs and American numbers by Lieurance, Howard Brockways, Arthur Foote and Huntington-Woodman. Miss Hayford, accompanist, played a solo group by Alabieff-Liszt, Cyril Scott and Arensky.

JUNE L. BRIGHT.

New England Conservatory Summer Session Under Way

BOSTON, July 3.—The summer session at the New England Conservatory of Music, which accommodates many teachers and others unable to register for winter courses, has begun with a large enrollment and will continue until Sept. 21. The following members of the Conservatory faculty will teach during the summer: piano, Julius Chaloff, Floyd B. Dean, Kurt Fischer, Douglas B. Kenney, Edwin Klahre, E. B. Rice, Frank Watson, H. S. Wilder; voice, Sullivan A. Sargent, Clarence B. Shirley; violin, Eugene Greenberg, Carl Peirce, Roland C. Reasoner; solfeggio, Samuel W. Cole; harmony, Frederick S. Converse, Arthur M. Curry, Raymond Robinson; violoncello, Virginia Stickey; flute, Arthur Brooke; mandolin and guitar, George W. Bemis; cornet and trumpet, Francis M. Findlay, A. J. Smith; trombone, Stanislaw Gallo; horn, G. Wendler.

W. J. P.

BOSTON, July 2.—Students from the voice classes of Wilhelmina Baldwin were heard recently in a song recital at Russell Hall. Among those who took part were Rose Cole, Mary Sheridan, Mary Haverty, Rosa Bumstead, Joanna Connell and Grace MacDougall.

W. J. P.

CONDUCTOR RESIGNS

Canton Ladies' Choir Without Leader—Many Recitals

CANTON, OHIO, July 1.—Sarah Lavin, conductor of the Canton Ladies' Chorus for sixteen years, has resigned her position for at least a year. No new conductor has as yet been appointed for the organization, which has grown steadily under Miss Lavin's leadership, and has won first honors in a national contest.

Florence Otis, soprano; Milan Lusk, violinist, and Grace Penniman, pianist, were heard in a concert given under the auspices of the Sons of Veterans in the McKinley High School Auditorium on June 19, and were warmly applauded.

Dr. Minor C. Baldwin of New York, organist, was heard in two recitals recently at the First Congregational Church.

A musical production, "The Follies," was given by the members of the Daughters of America in the City Auditorium on June 14.

Ruth Olive Halford of Boston spoke on methods of presenting music to classes in an address at the convention of Ohio State Sunday Schools, held in Canton recently, and attended by 2,000 delegates.

A program of interpretative dance numbers was given by pupils of Irene Converse at the McKinley High School Auditorium recently. Mendelssohn's "Rondo Capriccioso" was among the numbers danced. A recital was given by pupils of Alice M. Brady at the Hotel Windsor.

Dorothy Antony played two numbers on the commencement program of Mount Marie Seminary, where she has just completed a course in music.

Jeanette Yaggi of Alliance, piano teacher, was recently married to R. Herman Carr, financial secretary of Mt. Union College.

A musicale was given before the members of the Alliance Music Study Club, at the home of Dr. and Mrs. L. F. Mutschmann, by Mrs. Gale Watson Cable, violinist, and Mrs. Grace Penniman, pianist, both of Canton, and Mary Florence Mason of Alliance.

Edgar Bowman of this city, pianist-organist and pupil of Pietro Yon, has gone to Europe with the latter for study. He will give recitals in several European cities.

Among recent pupils' recitals have been those of Mrs. Nellie Jacoby-Dretke, Goldie Rupright, Mrs. F. L. Huesmann, Ella Geidlinger and Alice Nieschwitz, piano teachers; Florence Nusly, Ethyl Robinson and Clarence Dretke, vocal teachers. Mr. and Mrs. Dretke left later for Cornell University, where the latter will assume the duties of organist and assistant accompanist. Mrs. Herman Kortheur of the Cleveland Musical Institute, who has taught regularly in Canton, recently presented piano pupils in a season's last recital.

RALPH L. MYERS.

PASSED AWAY

Aida Panini-Tagliavia

Mme. Aida Panini-Tagliavia, president of the Beethoven Society of New York, died at her New York home on June 30. She was a member of the Euterpe Club, the Rubinstein Club, the Haarlem Philharmonic Society, the City Federation of Women's Clubs and many other artistic and charitable organizations. As president of the Beethoven Society, she was instrumental in promoting musical culture. Her husband, Frederick Tagliavia, and two brothers survive.

Rudolph C. Heck

HUDSON HEIGHTS, N. J., July 1.—Rudolph C. Heck, for many years in charge of the box-office at Carnegie Hall, New York, and well known to concertgoers, died at his home here on June 29, after having suffered a paralytic stroke. He was fifty years of age. With his brother, August, who died several years ago, he at one time conducted both the Carnegie and Aeolian Hall box-offices. He is survived by five sons, who have assisted him in the Carnegie Hall post.

Rudolf Schmalfeld

BERLIN, June 20.—Rudolf Schmalfeld, vocal teacher and former bass of the Breslau Stadttheater, died in this city recently. His wife, Margarete Bahsel, soprano, died a short time ago.

OPEN LOS ANGELES BUREAU

Head of Fitzgerald Music Company and Merle Armitage Join Forces

LOS ANGELES, July 1.—A new concert bureau to be known as the Fitzgerald Concert Direction has been opened here by James T. Fitzgerald, president of the Fitzgerald Music Company, together with Merle Armitage, concert manager. Mr. Armitage will direct the work of the bureau, which plans to present concert artists of first magnitude as well as operatic and other attractions. The new bureau will have its offices on the Fitzgerald Music Company's premises.

Mr. Armitage is known to this city through his association with "The Beggar's Opera" Company and the Russian Grand Opera Company whose tours he managed here. Mr. Fitzgerald has been active in managerial work and has greatly assisted the concert activities of this city.

COMMENCEMENT AT WICHITA

College of Music and Dramatic Art Presents Diplomas

WICHITA, KAN., July 1.—Following a series of dramatic and musical events, the sixteenth annual commencement of the Wichita College of Music and Dramatic Art was held at Philharmony Hall on June 22. The following students received diplomas: Lucile Baum, Claire Imogen Dewey, Grace Dinning, Vernon Hendry, Marie Hull, Helen Pansy Long, in expression; Christine Marguerite Rothermel, in voice; Bessie Ruby, in piano; Vashti Watts, in public school music; and Lois Wycoff in violin. Theodore Lindberg is president of the college.

Mabel Capron, pianist and teacher of this city, has been given an honorary degree of Bachelor of Music by Knox College of Galesburg, Ill., her alma mater.

Jacqueline Stice, pupil of Mrs. Kirke Mechem, gave a graduation recital in her home lately.

Myrl Schwartz recently presented her pupil, Dorothy Power, in recital. Alberta Nininger, reader, assisted.

T. L. KREBS.

Boston Voice Students in Opera Performances

BOSTON, July 2.—The pupils of Mme. Vinello-Johnson's school of voice and opera were heard in notable performances of the tomb scene from "Romeo and Juliet" and in "La Traviata" on the nights of June 29 and 30. In the former Hazel Hurd and Lillian Smith sang the title rôles. Oscar Granger sang leading parts in both performances. The students were assisted by Anthony Guarino, tenor, and Harold Schwab, pianist.

W. J. P.

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STRING ORCHESTRA HEARD

Milwaukee Organization Gives Benefit—Other Societies in Concert

MILWAUKEE, WIS., July 1.—The string orchestra of the MacDowell Club, led by Pearl Brice, recently gave its annual concert in aid of the day nursery maintained by the Volunteers of America. Clementine Malek, soprano, and Edith Persson, violinist, the latter appearing for the first time since her return from New York, assisted.

The Lyra Cecilian Society and the Badger Male Chorus gave one of the last concerts of the season in St. John's Cathedral Auditorium. Marcella Pittelkow sang two Indian songs from the "Garden of Kama"; Gladys Hall sang four Indian love lyrics; and a quartet composed of Jack Unertl, Edna Goetz, Harriet Beutin and Frank Egbert gave the entire "Persian Garden" cycle. Two numbers were given by Johanna Zimmermann; and the program ended with the opera "Fairy Rose," sung by Carl Huebl, Edward Ratzow, Beverly Burton, Jean Burton, John Lederer, Anna Boumann, Evelyn Kuechenmeister, Mrs. A. Hintz and Gladys Hall.

C. O. SKINROOD.

CONCERTS IN TORONTO

Evelyn Scotney and Philip Sevasta Presented by Women's Association

TORONTO, CANADA, July 1.—Assisted by Evelyn Scotney, soprano, and Philip Sevasta, harpist, the Women's Auxiliary of St. Clair Y. M. C. A. gave a special concert in Massey Hall on June 28. Miss Scotney gave numbers of Liszt, Gounod, Scott, Komzak, Brahe and Farley, delighting the audience, which requested a number of encores. Mr. Sevasta proved himself an accomplished harpist. Sol Alberti provided admirable accompaniments for Miss Scotney. The attendance was fair for the season.

Students of the Carboni Studio at Columbus Hall gave an evening musicale on June 19, which was largely attended. An excellent program was presented by thirty singers, of chief interest being the solos of W. R. Curry, Irvine Levine and Sadie McAlpine, who was assisted by D. Dineen, flautist; a duet by Mrs. Louise Rickard and Joseph O'Meara; a quartet sung by Mrs. G. Dixon, Mrs. Mylrea, Mr. O'Connor and Mrs. Levine, and a trio by Miss H. Currie, Miss Sloan and W. L. Dusseau. Other singers who contributed numbers were Mrs. W. Henning, Annie Campbell, Eleanor Currie, Mrs. Dee Furey, Gladys Young, M. Sloan, Elizabeth Thompson, Miss Swartz, W. More, G. Lefebvre, W. Lytle and H. Lightbrown.

WILLIAM J. BRYAN.

Asheville to Hear Powell's "Negro" Rhapsody

John Powell, pianist, has been engaged to play his "Negro" Rhapsody at the Asheville, N. C., Festival in August. The work will also be played by the composer in two appearances each with the Minneapolis, Boston and Philadelphia Orchestras next season, bringing the total number of performances up to forty. Mr. Powell played the composition in ten European cities with the New York Symphony when that organization toured Europe in 1920.

Travel Difficult in Art-Hungry Europe, Says Elman

Violinist Tells of Cordial Reception on Foreign Tour Just Concluded—Berlin Audience Braves Railway Strike for Music's Sake—Passport Regulations Fatal to Artists' Itineraries Abroad—When an Ambassador May Be Useful

THE demand for art on the financially harassed Continent, and the embarrassments incident to the artists' tour abroad to-day, were stressed by Mischa Elman, who recently returned from an extensive foreign tour. Mr. Elman gave five concerts in Paris and six in Berlin, and appeared also in many other European centers. He praises in particular the enthusiasm for music that obtains even among the physically hungry.

"It was my first extensive European tour since I played there as a boy," he said, "and it was an inspiration to me. An example of the prestige the artist enjoys was apparent when, during the railway strike in Berlin last February, I was to give a concert at the Scala Theater. There was no street railway communication, nor lights. Naturally I considered the concert automatically cancelled, but ten minutes before the starting-time, I received an urgent telephone call to come to the theater. There I found a crowd struggling to enter, and after having walked many miles from distant parts of the city, these auditors sat in a pitch-dark auditorium—there being only a taper for the accompanists."

"The halls are in such demand that we were obliged to rent this theater for 11 a. m. In order later to give a concert with orchestra we were compelled to 'buy off' one of the Berlin Philharmonic's dates, reimbursing the organization for the amount sacrificed. I played also in Leipzig, Munich, Hamburg and Coblenz—the last event a special concert for the American soldiers."

The programs relished abroad were described by the artist as the most formidable he had ever given. In a London orchestral concert conducted by Sir Henry Wood three concertos were given—the Bach in E, and works by Beethoven and Tchaikovsky. This program was repeated in Paris, on the occasion of Mr. Elman's appearance as soloist with the Conservatoire Orchestra under Gaubert.

A Tourist's Troubles

The artist told half-humorously of his trials in conforming to the elaborate passport regulations now enforced in Europe. "Not only is it very difficult to secure sleeping berths, which must be engaged about a month in advance," he said, "but the delays in securing passport visas are exceedingly annoying. The artist can never be certain that he



Photo by International News Service

Mischa Elman, Violinist, and His Sister, Liza, Pianist, Photographed on Their Return to the United States Recently

will be able to fulfill his engagements in another country.

"My worst trouble was experienced in Belgium, which I wished to pass through on my return to Berlin from Paris. We were roused at one o'clock in the morning, when our train reached the frontier. A gendarme informed us that we should have to dress and leave the train, since, because we were only passing through Belgium, we had no visa for that country, as is quite customary. I attempted to argue with the official.

"I have a decoration presented to me by your king," I said.

"The gendarme replied with the greatest politeness: 'Then it was very fortunate, m'sieu', that I detained you, else you might have informed His Majesty, who is your friend, of my negligence!'

"We were obliged to wait four hours for a train back to Paris, amid the most unpleasant surroundings. I was scheduled to play in Christiania two days later, and made a detour of eight hours to reach Berlin by way of Metz. It was New Year's day when we arrived in the German capital.

"We succeeded in getting a visa for Norway from the consul of that country, but were told everything would be lost, unless we also got one for Sweden. The official of the latter country was described as an intractable fellow, with an especial abhorrence of Russians—and as I have only taken my second papers for American citizenship since my return, my situation at that time caused me some misgiving. We were told, however, that there was a chance—if one would call the official by his honorary title, of which he was said to be very proud!

An Ambassador to the Rescue

"Not even this availed, and my last resort was to call on the Ambassador, by whom I was well received. The minor official, awed by the former's card, gave

us a visa. We reached Christiania at 4 o'clock on the day of the concert. As a climax to my troubles, I discovered, just before the program began, that my waistcoat buttons were missing. After a frenzied search I found one white and one black button, and, with this curious equipment stepped upon the stage. The concert was one of the most pleasant of my tour."

Returning to the United States was another happy experience of his tour, the artist asserts. "This is my real home, you know, and I am looking forward to a very strenuous season under Mr. Hurok's management. Let me take this opportunity to deny the absurd newspaper stories about my being offered in a marriage lottery abroad. I was deeply grieved to think that the report that I had spoken in depreciatory terms of the American ladies was believed. The truth, I assure you, is quite the contrary!"

The artist's sister, Liza Elman, herself a pianist of prominence, accompanied him on the tour, and participated in a series of sonata recitals in several capitals. R. M. KNERR.

Yvette Guilbert to Found Medieval Theater for Paris

Yvette Guilbert plans to open a school and theater in Paris shortly, according to a dispatch to the New York Herald, and will remain there for several years to supervise the production of miracle plays such as those of the medieval woodland theaters. A number of American pupils will probably assist at the opening of this enterprise, and will then return to New York to make appearances under the management of Mme. Guilbert's representative. Mme. Guilbert is reported as saying that the salvation of the theater lies in a return to the methods of the medieval drama, with songs and dances as part of the action.

Bruno Walter to Appear in New York in February

A cable dispatch received from Walter Damrosch by the management of the New York Symphony, states that he has completed the arrangement of details for Bruno Walter's three New York appearances as guest conductor of the Symphony next season. The concerts will be given in Carnegie Hall on Feb. 15 and 16, and in Aeolian Hall on Feb. 18. Prior to embarking for America, Mr. Damrosch received from Mr. Walter drafts of the programs which he proposes to present with the New York Symphony.

Gregorian Authority Arrives to Give Summer Lectures

Dom André Mocquereau, well known as an authority on the Gregorian Chant, arrived on June 28 on the Homeric, to give a series of lectures at the Institute of Liturgical Music, New York, beginning on July 3. Dom Mocquereau, who has come from Quarr Abbey, Isle of Wight, is accompanied by Dom Desroquettes, organist of the Abbey, who will assist him in his lectures and give a course on organ at the Institute.

Slobodskaya Chosen by Stravinsky to Create Role in Latest Opera



Oda Slobodskaya, Soprano, Who Will Visit America as Soloist with the Ukrainian National Chorus Next Season

Oda Slobodskaya, the soprano who is soloist with the Ukrainian Chorus which Max Rabinoff is presenting next season, achieved a remarkable success when she created the principal feminine rôle in Stravinsky's "Mavra," which had its world première in Paris recently. As alternate soloist with Mme. Slobodskaya, Nina Koshetz, who is already well known here, has been engaged to accompany the chorus on its tour. Her uncle, Alexander Koshetz, is conductor of the organization.

Mme. Slobodskaya was chosen for the rôle in "Mavra" by Stravinsky himself, and she was acclaimed enthusiastically at the conclusion of the first performance. The music of the opera is written in a style which is a curious mixture of the old-fashioned bravura and the most modern of modern methods. It offers such difficulties as have seldom been surpassed by any artist. The Russian soprano is a former member of the Petrograd Opera Company where she sang leading rôles under the old régime. During the past season she has been touring the principal European cities in recital. She is a specialist in the music of the Russian composers, Glinka, Tchaikovsky and Rimsky-Korsakoff, and in the music of Bach and Handel as well.

Gino Baldini Becomes Associate Manager of N. Y. Symphony

Gino A. Baldini will become associate manager of the New York Symphony with George Engels, present manager. Mr. Baldini has resigned from the concert department of the Aeolian Company. He has been with the Aeolian Company for the past six years. Formerly he was in the record department, for which he engaged artists, but later was transferred to the concert hall and Department of Art, where he has been associated with H. B. Schaad, secretary of the Aeolian Company. Before assuming his new duties, Mr. Baldini will make a trip to Europe. He will sail early in August.

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Report Reinhardt Will Stage Offenbach's "Orpheus" Here

PLANS for the visit of Max Reinhardt to New York next season have been the subject of report on Broadway for some time, and the name of the famous producer has been associated with the projected presentation of a spectacular German melodrama in translated form. The Hamburg Zeitung states that Reinhardt has signed a contract with the Schuberts and that he will produce in America Romaine B. Roland's "Danton," "A Midsummer Night's Dream" with Mendelssohn's music, and Offenbach's opera "Orpheus in the Under World." The last named was presented in revolutionary fashion by Reinhardt in Germany during the past season. The visit to America, according to the Zeitung, is scheduled for the months of November, December and January.

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